sculpting • painting • displaying • gaming

ISSUE # 11

FIGURE PAINTER magazine

REVIEWS

Dark World Creations

Sargent BlackArt

Proxxon Tools

Basecrafts

Scale75

INSIGHT

interview with **Fernando Ruiz Ceano**

£1
MARCH 2014
ISSN 2052-8507

Model Display Products

ProPigments

Our pigments are finely ground Natural Earth Pigments and of the highest quality. Over recent years, earth pigments have become extremely popular with model makers who wish to achieve realistic and authentic looking finishes, especially with military and railway enthusiasts where a weathered look is far more desirable. The pigments are commonly mixed with thinners to create a paste or mixed with acrylic resins or varnish and glues to replicate urban, rural, industrial or warfare surface conditions like: dust, dirt, mud, rust or surfaces that are in state of damage or disrepair.

www.modeldisplayproducts.com

Available in ProPigment sets or individual pots.

Our pigments are not sold for cosmetic, pharmaceutical or food use.
Use care when handling any dry pigment.
Avoid inhaling pigment dust.

Model Display Products
ProPigments

Figure Painter Magazine is published by
Robot Pigeon Publishing. South Cheshire. UK

Contact Figure Painter Magazine
Web www.figurepaintermagazine.co.uk
Email info@figurepaintermagazine.co.uk

Editor Shane Rozzell	editor@figurepaintermagazine.co.uk
News Editor Robert Monnar	news@figurepaintermagazine.co.uk
Content Editor Marko Paunovic	content@figurepaintermagazine.co.uk
Sales Sarah Evans	sales@figurepaintermagazine.co.uk

Proof Readers	Martyn Dorey Sean Fulton
Reviewers	Marta Slusarska Marko Paunovic (Gamespace) Shane Rozzell Mario B Delgado (mbd) Martyn Dorey
Cover Artist	Fernando Ruiz Ceano
Other Contributors	Martyn Dorey, Marko Paunovic, Ana Polanscak, Andrija Jurisic, Sergey Chasnyk, Jason Martn, Paolo Fabiani, Shane Rozzell

The views and opinions relating to all material herein does not necessarily reflect the opinions of Figure Painter Magazine staff, editors or publishers who are not liable of said opinions. Figure Painter Magazine cannot be held responsible for inaccuracies in any of its publications. Furthermore, responsibility for any losses, damages or distress resulting from adherence to any information made available through this magazine or its website is not the responsibility of Figure Painter Magazine or its publisher, Robot Pigeon Publishing. Adverts and advertisers appearing in Figure Painter Magazine carry no implied recommendation from the magazine or the publishers. Artwork has also been either taken from company websites pertaining to the image and may not be reproduced (except for personal use) without prior written permission from the said author / artist. Most product names are trademarks owned by the companies that publish those products. Photos sent to Figure Painter Magazine will be treated as offered unconditionally for publication and copyright purposes and are subject to editing and comments by the editors. Please ensure that all photos have credits attached if necessary. All rights reserved. No part of this publication may be reproduced without prior consent from Figure Painter Magazine.

It's with immense sadness that I dedicate this issue of Figure Painter Magazine to Daniel Evans; a younger brother in all but name, who sadly passed recently. The news of his death rocked me to my core and I, along with many others, will sorely miss him and long again for the late nights where he kept me company and would watch me paint into the early hours of the morning.

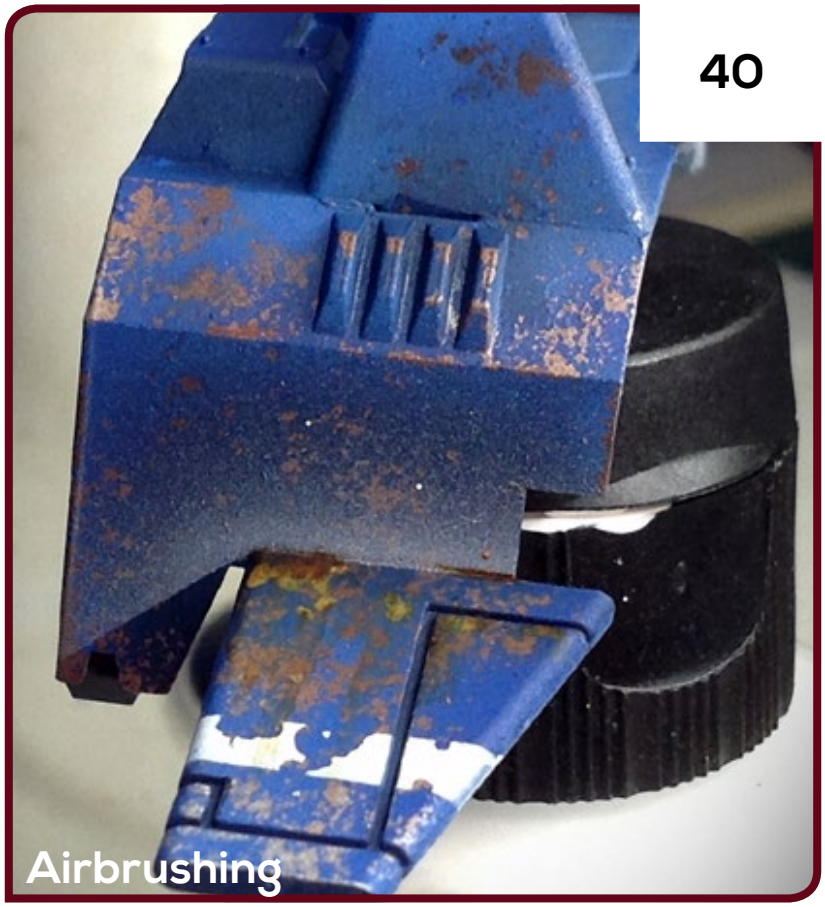
Daniel Evans
1981 to 2014

12
Insight

68
Tutorial

RIVET WARS
EASTERN FRONT
20
Gamespace

48
Exposé



HIGHLIGHTS

Inspiration
Page 59

CONTENTS

6	Headlines	The latest news from the hobby
8	Unboxing	Basecrafts' Paint Rack
10	Competition	Your chance to win a paint rack
12	Insight	Insider interviews
20	Gamespace	Regular game review
24	Tutorial	Chaos Chosen Trinity
28	Show Report	UMS Agram Model Exhibition
30	Unboxing	Scale75's Ilsa's Mech Lab
34	Putty&Paint	Putty & Paint Collaboration
40	Tutorial	De-Mystifying the Airbrush Part III
45	Unboxing	Jack the Plucker
48	Exposé	What's hot this month
54	Show Report	February Round-up
59	Inspiration	Paolo Fabiani
64	Unboxing	Proxxon Modelling Tools
68	Tutorial	Sculpting with Paolo Fabiani
80	Inboxing	DWC's Judge Death
82	Tutorial	Malifaux gaming table Part 11
89	Exhibition	Reader image submissions

BOLTGUN

Over the last month FPM has appeared heavily in not one, but two miniature wargame oriented podcast. First there was Boltgun Battle Bros (Ep 26). where the FPM editor, Shane Rozzell was interviewed about the magazine by BBB's founder Allen Blount. It was then mentioned by Kenny Lull over at the Combat Phase Podcast (Ep 41).

Both of these podcats are done by fellow enthusiasts who like nothing more than to talk about wargaming and miniature painting and both are well worth a listen. The casts last between 1.5 and 2.5 hours long and cover lots of game systems and are perfect for playing in the background while painting or downloaded to your phone a great companion while waiting for a bus.

If you want to check out these podcasts, click the logo's for more details.

A new facebook group has been set up by our very own Jason "Red" Martin called the British Brush Collective. It's a place where UK based painters can showcase their work and help out or offer advice, but everyone is able to have a look and comment. So if you're based in these parts and paint minis, please check it out. For more information, click here.

If you missed the opportunity to buy the Modelling, Stories in miniature book by Cursed Monkey in the crowd funding campaign. There is now a second chance, as they're having a another print run of the tome. Follow the link to find out how to get the book, but only the book, not the extras that where part of the crowd funding campaign.

ScaleColor, aka Scale75 have released a second set of metallic paints under the banner of their Metal n' Alchemy series, this time for painting gold. The set retails for 24.8€ Plus P&P. For more details click here.

Having already gotten over 3 times its asking price in just a few days, MERCS: Recon crowd funding campaign has started on Kickstarter.

It is a fully cooperative, stand-alone game set in the exciting MERCS world. Players infiltrate an opposing Mega-Con location, fight through crowded hallways, capture and interrogate employees, find mission objectives, and secure the package.

Click on the link to download the Recon game rules. The rules are still in beta and the layout is very rough, but you can read the rules and get a feel for the layout. There are few images and many of the diagrams are missing, and the text has NOT been edited. If you are unfamiliar with non-final layout, the abbreviation "FPO" means the image underneath is for placement only and not indicative of the finished product. More information can be found here.

TERRAGNOSIS

Collectable Miniatures of Distraction

Tested to Destruction Three Times - Sulphur Rules Are Now Available Now!

We tested the rules and destroyed them! We re-wrote them - and destroyed them again!! We wrote them again - and again we destroyed them!!! But after two years of testing, we think the rules are ready. Sulphur - the post-apocalyptic battle game is now ready to try. The rules cover fast moving infantry, vehicle and hero combat in a pleasing and most exciting way. But don't take our word for it - download the pdf here (for FREE) and try them out yourselves. Actually, although we think the rules are ready - we would greatly appreciate any questions, queries or suggestions that players would care to make - we want to make Sulphur as good as it possibly can be! Please use our downloads area to find your copy.

Web-Shop is taking Pre-Orders now Now NOW!

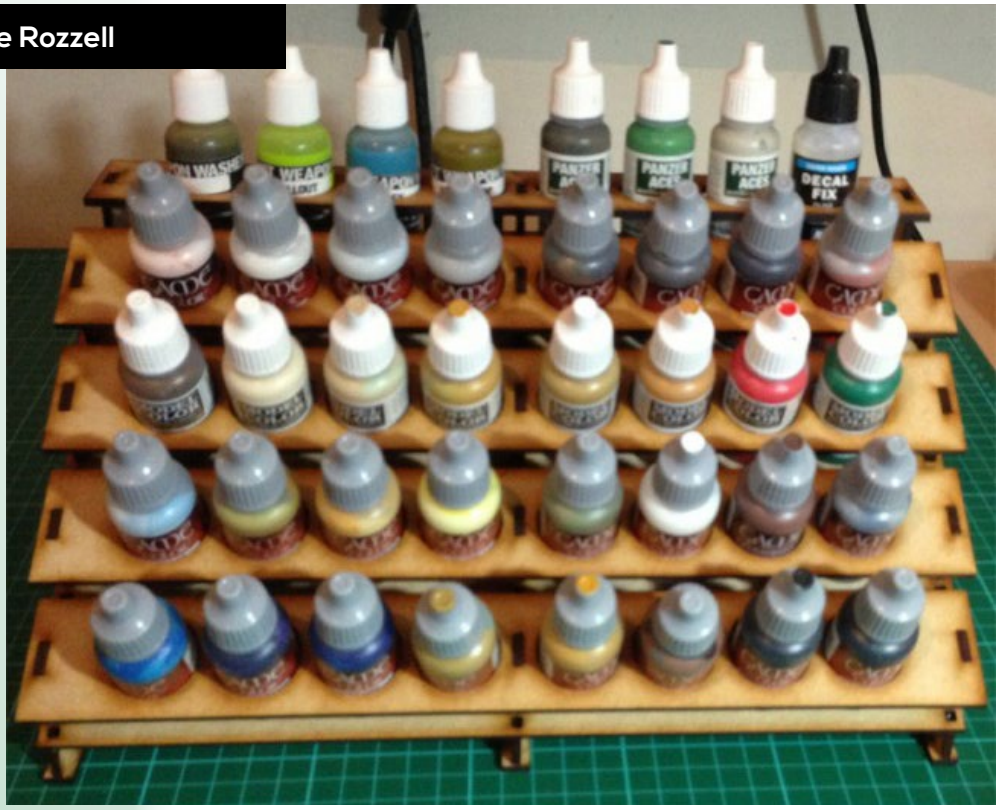
If you want the miniatures to go with those rules and you can't wait until Monday, you can head on over to the Terragnosis web shop and pre-order your miniatures now. Why wait till next week - grab that birthday money or your weekend money and get your pre-order in first!

Sulphur Figures Go On Sale - MONDAY!

Yes, we have talked about it enough and finally the day has been announced. The first batch of Sulphur figures will go on sale Monday, 17.03.14

For more information click here.

By **Shane Rozzell**



Unboxing

Basecrafts' Table-top Paint Rack

Material: **3.5mm MDF**
Price: **£15**

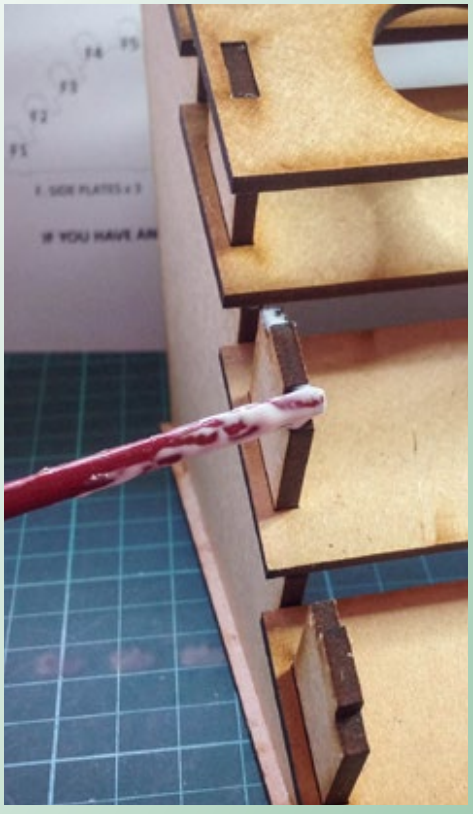
Available from:
miniature-heroes.co.uk
basecrafts.com

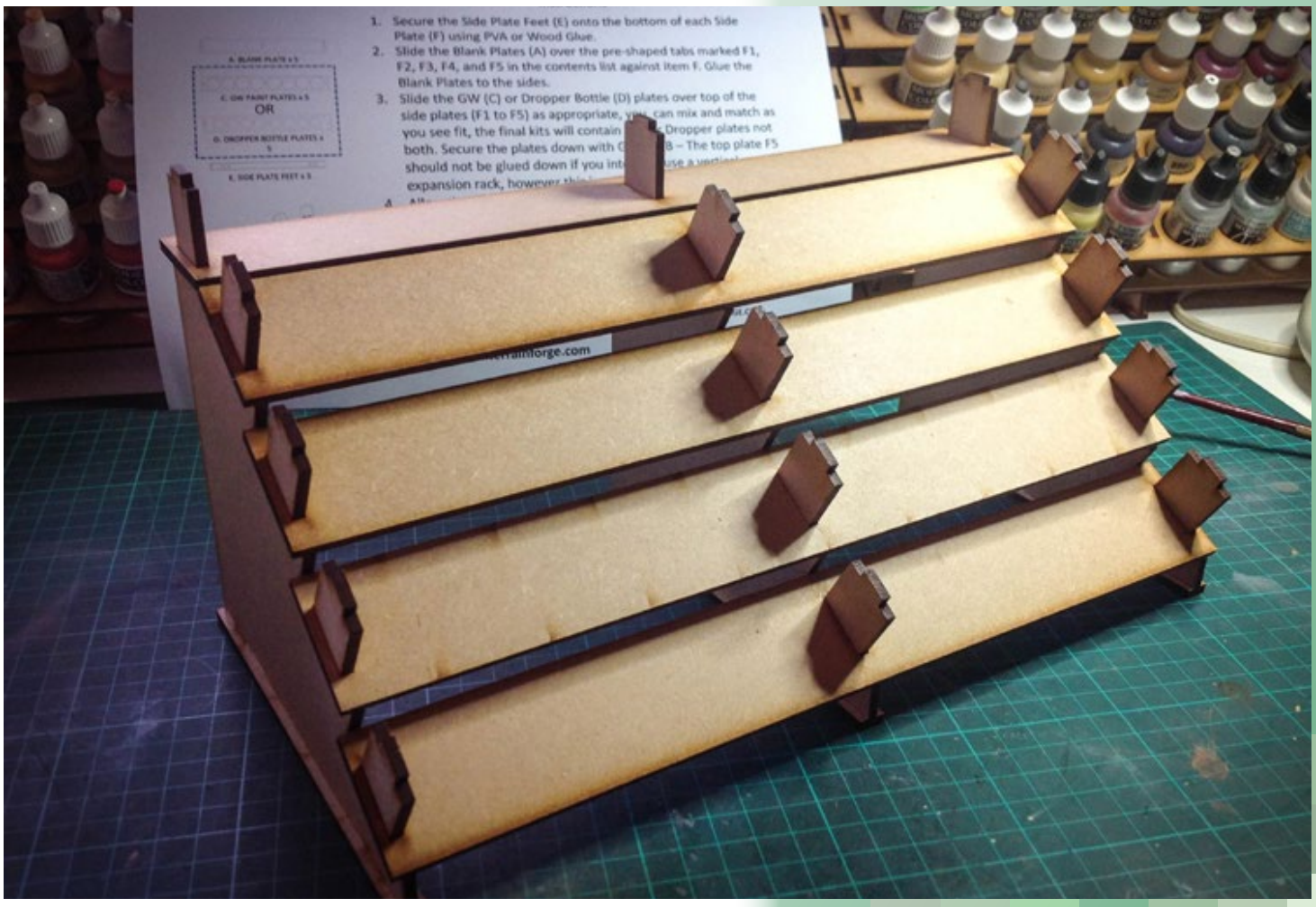
When I started back into this hobby I had ten or twelve paints, a couple of brushes and a box of miniatures... oh, how things have changed!

Now I have more chemicals than ICI, more brushes than most art shops, boxes of miniatures and lots of pots of paint. So many in fact, that I forget what colours I have and finding specific colours can sometimes be a real pain.

So...I decided I needed to organise things and looked around for some paint racks. There are a few options, but when you have a lot of paints things can become expensive. That's when I came across these on the Miniature Heroes website. They hold forty pots (five tiers of eight pots) and they're were cheap enough to take a punt on, so I ordered them.

I have ordered from Miniature Heroes on many occassions and the service is always good. The racks arrived flat packed in a cardboard box along with an instruction sheet and after a quick read through all I needed was a little bit of PVA and they'd be up and




1. Secure the Side Plate Feet (E) onto the bottom of each Side Plate (F) using PVA or Wood Glue.
2. Slide the Blank Plates (A) over the pre-shaped tabs marked F1, F2, F3, F4, and F5 in the contents list against item F. Glue the Blank Plates to the sides.
3. Slide the GW (C) or Dropper Bottle (D) plates over top of the side plates (F1 to F5) as appropriate, you can mix and match as you see fit, the final kits will contain
OR

running. After a few minutes I had built my first — once the rack was put together, it was very sturdy and as soon as the PVA glue was dry, it was solid; I decided to get another to finish off my paint storage problem; but this time, I decided to get it directly from Basecrafts themselves and again, I can't fault the service they provided. I placed the order on a Friday and it was here Monday morning.

The tiered racks come in two configurations, one that will suit Vallejo or Reaper dropper bottles and another that fits the wider Games Workshop pots. Basecrafts also make vertical racks that can, with a bit of ingenuity, be wall mounted. The beauty of the vertical racks is that they have a very small footprint which makes them perfect for the smaller painting area.

All in all, I'm very impressed with these; they are strong and rigid without being bulky. The racks are very well designed and manufactured which makes them easy to assemble and thanks to the clear concise instructions, assembly is nice and quick.

Pro's

- *The racks are very good value for money and they hold a decent amount of pots.*
- *Assembly is very easy; each rack took me about 5 minutes to put together.*
- *The instruction manual is nice and easy to understand.*

Con's

- *No expansions, I would like to see some corner units and some extra tool holders. There was an idea that a second rack could be mounted on top of these but that didn't pan out*
- *The footprint of the rack is a lot bigger than that of the pots alone, if you have a small painting space then consider the vertical mounted system, it's a bit more expensive (£28.00) but holds up to eight pots.*

Basecrafts have given FPM a paint rack to give away to one of our readers. If you're interested in getting one of these, then all you need to do is send us a picture of your painting area and tell us why using a rack would make it better. We'll choose the most deserving or funny picture and that painter will win a rack of their choice (tabletop or vertical). This competition will run until Friday 11th April 2014.

Email your images to contest@figurepaintermagazine.co.uk

The winner will be notified by email and asked their rack preference, which will then ship to them directly from Basecafts. More information about the racks can be found here as well as Basecrafts other products.

The Dragon Lord

War Griffon Miniatures

Also available
The Old Gnome &
The Gem Smith
plus many more

MDP
model display products

www.modeldisplayproducts.com

INSIGHT

interview with **Fernando Ruiz Ceano**

Place of origin? Málaga, Spain.

Years Painting? 21.

Major Awards? Diverse gold medals from various international shows, but I don't give too much credit to awards.

Future Goals? To keep expanding my miniatures company, Heroes & Villains Miniatures.

He co-founded Heroes & Villains Miniatures in 2012 with the aim of bringing us fictional and historic subjects with a didactic side. He also teaches painting through his seminars as well as being a top class painter who has worked for lots of companies. He has to be one of the busiest people in this hobby. This is Fernando Ruiz Ceano.

Q1: *The first question everyone wants an answer to is how you started in the hobby?*

I started around 20 years ago. A good old friend started collecting some Warhammer 40,000 Space Marines and required my help for painting them, as I had some small previous experience with a few tank and plane models. That same day, I decided that I wanted to have that same hobby. A couple of years after, I had the chance to meet Pepe Gallardo and Raúl García Latorre, who are both from my hometown, Málaga. That's when I found out about historical figures and realised that it could be an art in its own right...

Q2: *When did you decide to turn your hobby into a career?*

The main decision was made a bit earlier, around 2006, when I realized that what I wanted was to improve my painting instead of doing it just to be able to build up units for wargaming. At that time, I was already living in Barcelona and a friend and I went to our first show, El Soldat de Plom, in Girona. It was so cool that we started to investigate, went to a couple of seminars and started to participate on forums.

Going to shows led to winning awards and that led to commissions from collectors and boxart painting. I work as a freelance translator and I realized that figures were a perfectly fine way of getting some alternative income.

Q3: *So tell us about Heroes and Villains Miniatures, how did that come around?*

The company was something I planned with my friend, partner and fellow miniature painter, Fernando Sánchez. We wanted to create those figures we had always wanted to paint, but that didn't exist while developing some price and quality policies that were friendly towards the customers. A company created by figure modellers, for figure modellers. From a personal angle, I don't think that anyone gets rich with a miniatures company; I have the plan of making a living entirely of it in the future. I can't imagine a more rewarding job.

Q4: *H&V also provide a platform for other companies, Fahrenheit, Peter Punk and Outworld come to mind. How did this develop?*

We believe that these times we are living in require collaboration instead of competition. These collaboration lines offer a unique chance for the artists involved: to have their own small business without the need of all the heavy investment that we have already made. They have complete artistic freedom and work integrated in a fair and professional deal. We are really satisfied with these lines and we are about to sign up contracts with 3 or 4 new artists in the near future.

Q5: *You're also known for teaching painting seminars. There was the recent one you did in London and Montijo, Portugal; How do you manage to juggle your time planning a seminar and your work for H&V?*

Sincerely, I don't really know. Jokes aside, I take very seriously the teaching thing, preparing a lot of material beforehand and preparing each seminar with tons of care. For me, it is quite a rewarding experience to see people improve their technique, see new places and meet new friends...it's all good, indeed.

Q6: *Can you tell us about your alter ego, Ziggy Starbrush?*

Well, some time ago I had a personal blog, Heroes and Villains. My partner and I both liked the name a lot so we took it for the miniatures company. Some time after, I decided that I wanted to have another personal space for miniature related stuff that were not necessarily related to the companies' activities, as I still work for collectors and other companies. The name came as a homage to one of my favourite musician's own alter ego, David Bowie's Ziggy Stardust.

By the way, for those who haven't realised it yet, Heroes and Villains is the title of an awesome song by another long time favourite group: The Beach Boys...

Q7: *If you weren't painting miniatures and running a successful miniature company, what do you think you would be doing?*

I'm not sure. I've done a lot of stuff in all these years. Surely, I would be more involved in video games translation.

Q8: *What are you working on at the moment and can you give us a sneak peak?*

My last work is this delicious fantasy figure by Jonatán Monerris, "Spirit of Adventure", that will be shown to the public next week.

I would like to Fernando for taking the time out of his very busy schedule for answering these questions and am sure I'm not alone in wishing him, Heroes and Villains and all those associated with them all the best for the future.

funded with KICK STARTER

By **Marko Paunovic**

About this time last year, I noticed two kickstarter campaigns that grabbed my attention.

The first one was about a new CMON WWI parody board game and the other, a 35mm skirmish tabletop wargame set in the sci-fi Wild West. You might deduce that they are Rivet Wars and Wild West Exodus (WWX). Both of the kickstarter campaigns were supposed to deliver in September 2013. Well, in January 2014 they arrived...

Throughout the campaign and the post-campaign-conclusion time, I received numerous updates stating the progress of the development of the games and the manufacture of my minis. Right now, for the WWX campaign I'm at Update No. 163 — and they still keep coming a month AFTER I received my pledge. Here I have to mention I pledged for the basic game set so it's understandable that not everything is done yet and people who pledged higher than me might want to know what's up with the rest of their stuff. That being said, it's now 5 months past deadline and it's still not over... For me personally, all these updates are not necessary but I can appreciate that in this age of Ed TV, Big Brothers and whatnot, not all of the pledgers think like I do and they really do want to know the eating and drinking habits of each and every sculptor/game designer...

On the other hand, both these companies are based in the US. This raised the question of me living in Croatia and various customs fees and taxes. However, (and this is a trend I noticed recently) both of these companies first shipped all the international (non US) orders by container to UK (WWX) and Germany (Rivet Wars) where the container cleared EU customs. Upon arrival in the UK/German carrier service, the container was unloaded and each individual was sent their pledge level. This way, the EU citizens were spared various customs fees. Great job guys!

One other cool thing emerged from the bulk of the update emails. Before the container shipped, we received an update with the name of the ship, number of the container and a link to a maritime tracking website. From there, I was able to track my shipment while it sailed the seven seas. Bringing me my games! Every ship on this planet is tracked and some even have a set of photos to prove it. How cool is that?

RIVET WARS

As I said, I pledged for the basic game as I was mostly interested in the quirky design of the miniatures and was not interested in all the various upgrades, etc. The box provided enough interesting minis as can be seen on the picture with the list of the contents.

The rulebook itself, like any good board game should be, is compact, divided into rules categories that are easily followed and understandable. The game itself is somewhere between a regular board game and a small skirmish tabletop wargame. The rules are a bit more complex than a normal board game and they give more options, like various [10] scenarios or missions as they call them, but are not as complex as tabletop wargames. They will provide you with ample of fun whilst battling out your WWI battles with a twist.

The miniatures are really what drew me to this game. They're something I have not seen before. Their almost 1930's tin soldier type design is something not a lot of companies dare to go for these days. I guess it is easier for a board game to have such minis than it would be for a full fledged tabletop game, so it'll be fun to see how this game fares in the future with all the additional minis, upgrades and rulesets.

The plastic is hard, but not as hard as Games Workshop's, for instance. The best I can compare it to is somewhere between tabletop miniatures plastic and normal board game, soft plastic. The miniatures themselves come already attached to their bases — which will present certain problems when painting, especially on multi-piece items like the Allied guns for example. The easiest option is to cut them off their bases and pin them back on, which is an unnecessary hassle. On the other hand, most of the people who will buy the game will be boardgamers who probably won't paint their miniatures and want to play the game out of the box without needing to assemble anything, so I can understand the decision by the manufacturer.

Find out more about the game on www.rivetwars.com.

WILD WEST EXODUS

My WWX pledge originally included two factions and a rulebook. In the end, I got a lot of the perks as well. Once the box arrived, there were all sorts of resin terrain obstacles inside, some plastic base inserts (avoid at all cost), rulers and gauges. One hardcover rulebook and an assortment of miniatures (both plastic and resin). In all, for around 150USD I got a fair deal of stuff, enabling me to organize games with my mates as I could have gone for two armies and a rulebook. From the start, I decided against going down that road and opting to get the minis I actually like; regardless of the faction they belong to. Fortunately, the campaign organisers allowed for that "mixing".

To start things off, the rulebook. It is hardcover (something I wish Wyrd had done with their M2E rulebook) and full colour. The composition of the book is excellent. First, there are about a 100 pages of illustrated fluff and stories. At the end of the book, there is the ruleset, which is written clearly, short and precise. It is also, illustrated with pictures of their minis and fantastic scenery taken mid-game, which is also something I wish Wyrd would do in their rulebooks as there is nothing that can promote this hobby more than painted minis on great looking terrain. CGI just won't do.

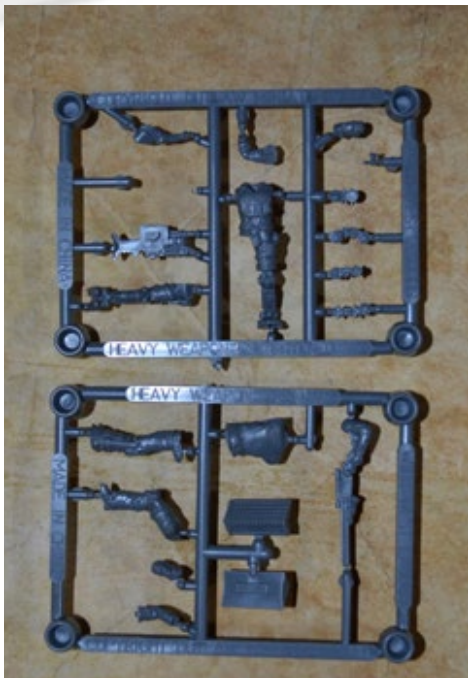
Resin scenery

Overall, I'd say not bad, judging each piece individually. However once you place them together, one immediately notices the difference in scale. For instance, the coolest bit of scenery is the two mining carts on a rail system. Unfortunately, it's way too small. It's almost small enough to fit in with GW's LOTR dwarves — and WWX is a 35mm game! On some parts there are flash leftovers and there are some bubbles present. All of this isn't a problem to fix, unlike the difference in scale. In all, I feel it was kind of a rush job and it probably could have been done a bit better.

Plastic base inserts

As I mentioned earlier — avoid these at all cost. Frankly it looks like those first Wyrd plastic miniatures — no sharp edges, looks oily and undefined. There are not a lot of details and a bit of low to moderate level sculpting; you will see far better results than these have to offer. I just got them because they were a part of the pledge.

Plastic miniatures



To put it simply, I like them. Being 35mm scale, they are a bit bigger then I'm used to, but they are not cartoony; the proportions are really lifelike (as much as can be said about something fantasy-like). The plastic resembles that of the new Wyrd or GW plastic — which is good! Loads of details are present and the minis come in at least a couple of parts that mostly fit snuggly and can be assembled without too much fuss. Mould lines are next to nonexistent, but that might be just the new moulds — it needs to be seen how they'll fare with time.

Resin miniatures

Well, the resin is much better than GW's Failcast, but it still needs some refinement. There will be a need for some minor resculpting of some parts on some minis. There will be a need to add some prep-time to remove mould lines and leftover flash material from casting before you go and paint them. That all being said, the design of those minis is great and the details are nice! I can imagine they will be a lot of fun to paint!

Find out more about the game on www.wildwestexodus.com

BARWELL BODY WORKS

BADGER

BADGER PATRIOT 105

RENEGADE KROME

AIRBRUSH AND BRUSHABLE PAINTS

Minitaire

80 COLOUR PALETTE

war gaming & figure artists paints

AIRBRUSH & PINSTRIPING TUITION

www.barwellbodyworks-shop.com
www.badger-airbrush.co.uk TEL: 01455 842648

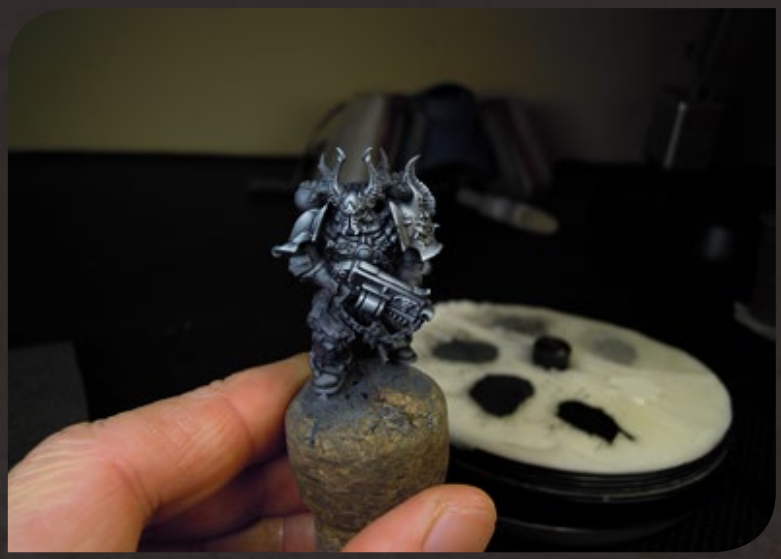
By **Sergey Chasnyk**

CHAOS CHOSEN TRINITY TUTORIAL

Sergey has won the FPM monthly plinth contest several times and will soon be writing for us on a more regular basis, but before he gets fully into the swing of things, he managed to get this little tutorial together about how he painted his Chaos Chosen Trinity.

01: Miniature primed with 0.2mm nozzle airbrush

First black primer, then grey highlights, then white final highlights (I use Vallejo). I dilute them with thinner a little, so primer layers are thin and they don`t clog the nozzle too much. Primers have high spreading capacity, so they are good at this stage.



02: Main phase

The point is to strenghten the contrast by using a NMM lights/shades/reflexes algorithm (vision and understanding of this algorithm is a personal thing that comes with experience).

For this SBS I will use 0 and 000 brushes and a wet palette here.

I use a complex technique, which consists of wet blending, wet glazing, shading, highlighting and lining, all as part of one process.

03: You can see how the progress grows here

At this stage, I have used black, white and four grey intermediate colours, mixed from black and white.

04: Progress report

Here you can compare the primed only miniature against the fully blended miniature.

05: Glazing

At this stage I start glazing with a highly diluted (with water of course) Snakebite Leather and Scorched Brown. I still have black and white colours on the palette to quickly remove any mistakes and unnoticed details.

06: Adding red lines or your own taste

I have started with some highly diluted GW Blood Red (it still strong anyway, because pure red is a very intense colour). I then shaded the lines with GW Gore Red and highlighted with a GW Blood Red + Blazing Orange mix.

07: Finishing the details

The eyes and the gem on chest are black, highlighted to yellow with some white dots added as extra highlights. When you paint gems, take note that the brightest highlight on top is a little white dot on a very dark area. The opposite side is bright, because all the light in gems is stored up here.

The loin cloth and holster are painted with a Dark Flesh + Scorched brown mix as a base colour; highlighted with VMC Red Leather, then VMC Dark Flesh 927.

VMC Olive Grey and Pastel Green for the grass on base. VMC Luftwaffe Uniform 816 and Light Grey for the stones on base, VMC Flat earth and Dark Flash, GW Blazing Orange GW and VMC Deep Yellow for the crackled earth.

Done – Thanks for reading !

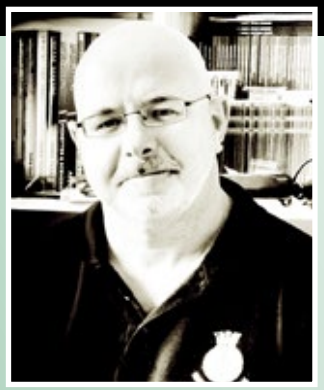
Exhibition of Miniatures & Tabletop Scenery

For the eighth year running, the Croatian club, UMS Agram has organised an exhibition of miniatures and tabletop scenery in celebration of their birthday. As usual, it was held in the Vladimir Horvat Gallery in Zagreb's Community of Technical Culture on Trg žrtava fašizma 14, Zagreb.

The exhibition shows a retrospective of the club's work, their programmes and events with the emphasis on the fantasy and sci-fi miniatures assembled and painted by its members. Along with over a hundred miniatures, there were also a great number of terrain pieces hand made by UMS Agram members. During the exhibition, there were also organized demo sessions of the Malifaux tabletop wargame. To accompany the demo, this year there was a special emphasis on Malifaux, a cool game set in 19th century parallel world that mixes Victorian London, Wild West and the Orient all wrapped up in a cool Steampunk setting.

Figure Painter Magazine was also present, in form of printed issues of the magazine that the spectators could read and a special place in one of the glass cases where the Malifaux modular board currently being built by the FPM crew was displayed.

Also, the club dedicated a part of the exhibition to their prolific member, Ana Polanšæak, and her blog Gardens of Hecate where she describes how she makes her wonderful scenery and miniatures set in the dark middle ages ravaged by plague and various mythological creatures inspired by the crews of Malifaux.



By **Martyn Dorey**

Unboxing
Scale75's
Ilsa's Mech Lab

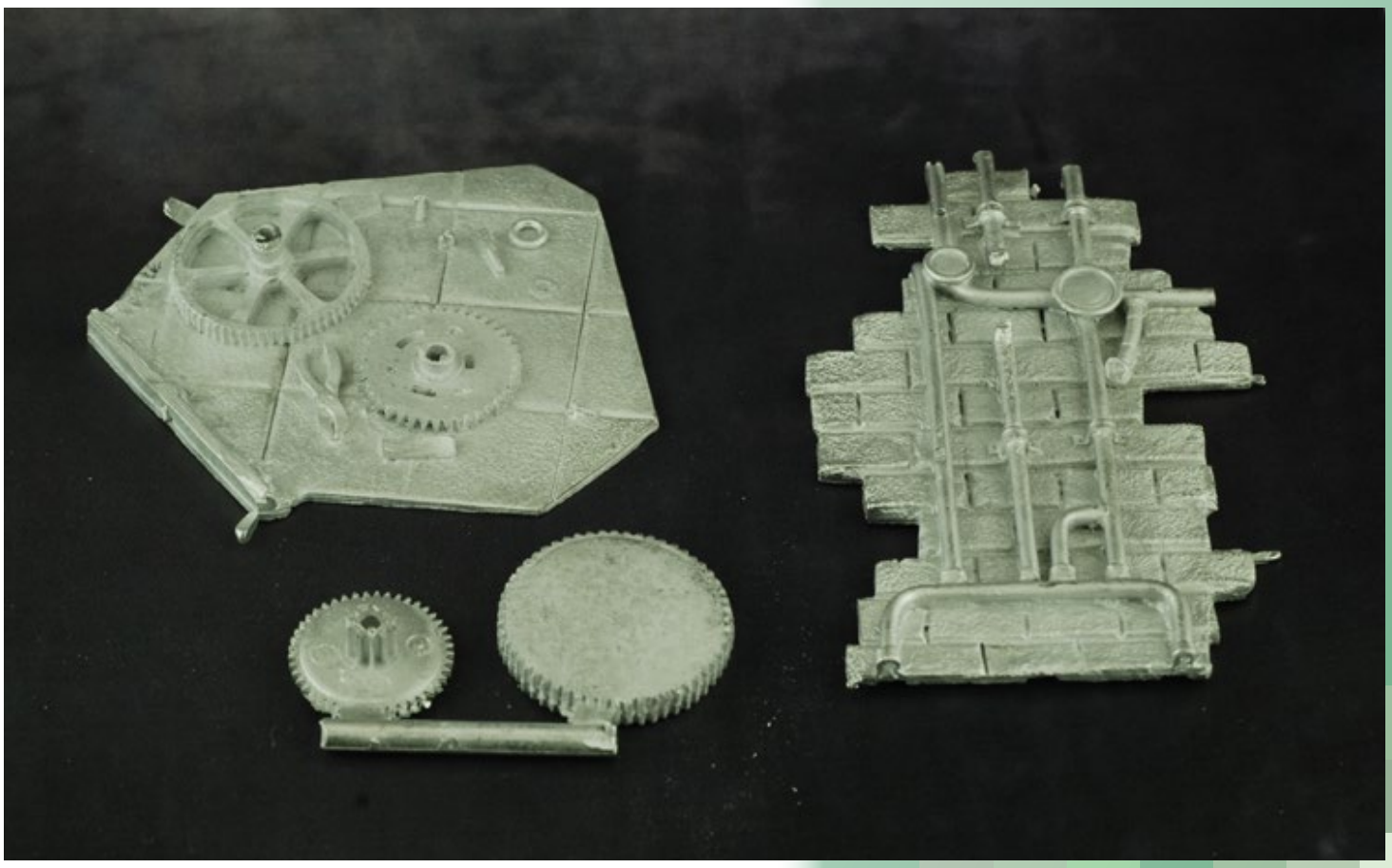
Continuing the Steampunk theme, following on from Kitty Reimer, Scale 75 released Ilsa's Mech Lab and typical of me, I couldn't resist the chance to purchase a nice female figure (contrary to belief, I do have male figures in the gray army as well).

Material: **White Metal**
Scale: **75mm**
Price: **61.98 €**
Available from:
Scale75
www.scale75.com

As with all the Scale 75 kits, this one comes in the sort of packaging that Marta so loves, i.e. a pretty cardboard box with artwork all over it and inside that a sturdy white cardboard box containing all the parts sandwiched between pieces of foam.

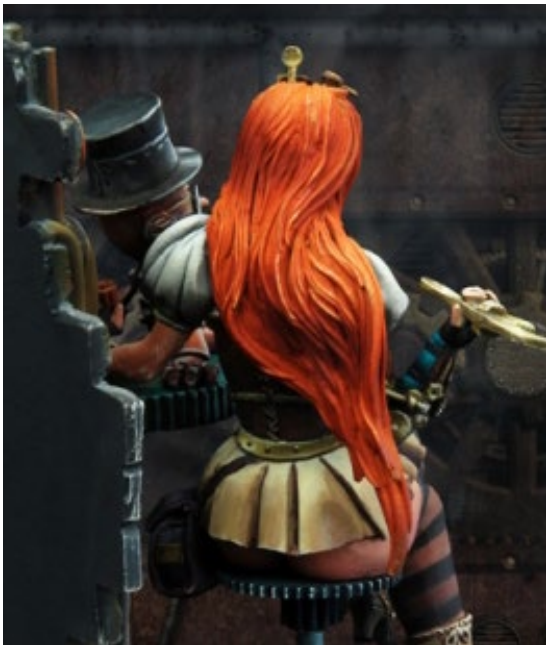
The kit itself contains 22 white metal parts of which over 50% are still attached to casting sprues. On the whole this isn't an issue, as it saves some of the smaller pieces from being lost, although I am sure I will place them somewhere safe during the various painting stages and then forget where I have put them...

For a white metal kit the casting is generally good, with the mould lines being quite fine compared to some that I have seen recently; the heaviest of the mould lines are across the shoulder of Ilsa, where care will be needed to blend the removal work in with her blouse shoulder ruffles. On the kit that I have, there are also several areas that will require a lot more work. These are the cogs that form the two seats, because each individual gear tooth



is going to need to be filed to remove mould lines and also the smaller of the two will need a lot of work due to the excess material between the gear teeth and the sprue.

The joint of the wrist that holds the wrench is miscast as it is split down the palm of the hand so this area will require filling with some putty as will a deep gouge on her left forearm. The upper part of the wrench is quite thin and I managed to break this part when attempting to remove a piece of flash left by the casting process.



Overall the detail is good, but is a little soft on the face around the eyes. The quality of the metal casting is not pitted like some I have seen; although this is not the smoothest, it is not something a good primer or a spray of Mr. Surfacer can't sort out.

Assembly for the most part is straight forward, but maybe not for the faint hearted due to the number of parts and the only instructions are the box art. Careful dry fitting of pieces is recommended as some of the tolerances are tight, but this will be an enjoyable build and a nice kit to paint with plenty to challenge the painter, whether he/she wants to go beyond the normal and add some weathering on the pipework by way of flaking paint and rust or just keep it basic.

& PUTTY PAINT

Khalgrim Gunnarson

by Banshee

PRO

Website

facebook

After 1,5 years without painting I returned to the stage with this new artbox of the new scale 75 release .It was a very intense experience. As you might know, I have been only been sculpting over the last year for the forgeworld team and in my return to the painting I was a bit uncomfortable because I felt my skills very rusty after such a long time without using a brush, but finally, I am happy with the outcome. I hope that you like it.

& PUTTY PAINT

Tale of Revenge

by Felix

I just started with the project in July 2013 and finished it in February 2014. Of course, this was not a full time job, so there where some breaks or paint quickies. Everything started with a movie I saw years ago. Since then the idea started to manifest in my head. But after a paint meeting with Peter and Karsten, friends of mine, who pushed me either to start the project or to pay the next diner bill, I did begin in July. It was quite hot during this time, so I was busy with the socket building in the garden instead of in my room under the roof. At first, I thought of doing several other figures, but ultimately ended up with 'Volgor Widersacher' (As you can see in the pictures).

When I finished building the socket and the weather was getting colder, my focus was on Volgor (Ork). After doing the rough drawing lights and shadows with the airbrush, I did the details with the good old brush. Afterwards, I painted the Medusa man as well as the animal. The brush was the only tool I used for the man. Between the painting sessions I dealt a bit with the modelling of the snakes and other small pieces.

For more information about this piece follow the tutorial an Massive Voodoo.

& PUTTY PAINT

Crusader Knight

by Kirill Kanaev

This excellent sculpt of Young B Song was real pleasure to painting. The face is very characterful and its pose has enough dynamics, even in a bust format. Casting is perfect as always; I can`t even find a mould line on the part. When I painted this bust, I tried to instil many small details that make him look alive. This model was painted mainly with oils and just few of the leather textures painted with acrylics. Here I had used direct lightning; this technique of classic fine arts makes volume on the flat surface. I had use it to increase the volume of the sculpt and give it a more artistic look. Two light source, one from the front above and other from back above make a specific pattern of shades and highlights and therefore bust looks non-ordinary from different angles. The whole model, except metal parts, are absolutely matt, all highlights on the face are colour modulation, there isn`t any natural reflections, even the eyes; I had covered them with gloss varnish, but on the first photo the natural light reflection distort the illusion. Therefore for the final photo I had re-covered the eyes by matt varnish and draw small white spots for light reflections. I tried to make face looking sun burned, with the skin red with inflamed spots, eyeballs also red and unhealthy. The beard and moustache are yellowed like from under a harsh sun. Also I had tried to make a really worn look of clothing. The surcoat and cloak are made from rough thick wool, so to show this I had painted textures made from extra small

light spots over the main volumes of the folds. The spots are well-ordered as I painted each spot separately. It`s a very long process, but the results are good. The leather texture on the glove have extra fine wrinkles also painted on; here I had use acrylics. I had mix non-saturated colours for the clothing — For wool, instead of white, I used yellowish grey tones, the red lining and threads on the cross are pale.

de-mystifying the Airbrush

By **Shane Rozzell**

Over the last two issues I have tried to explain the simplest uses for the airbrush in miniature painting.

On the saucer, the white crystals on the left are sea salt and the pinkish crystals on the right are rock salt.

Everything I have shown so far can, with a little skill and patience, be done with a traditional paint brush, but as I said at the end of last month's article, I am now going to show techniques that really make the airbrush stand alone as a tool you need in your arsenal.

This month I'm going show you how to do the salt masking weathering technique. This gives quite a random paint finish but one that is very realistic and hard to beat. I have used this method several times and with careful placement of the salt crystals it does give you a more control than that of the various products on the market that soften the paint layer so it can be scrubbed away, leaving the layer below. These products might be okay for painting armoured vehicles with nice flat areas but I don't fancy scrubbing away at a curved or un-even surface of a miniature.

For this method you'll need to raid your wife or girlfriends (or even your own) hair product collection for some hairspray. You'll also need some rock salt and sea salt that can be bought at most supermarkets, an old soft paint brush and of course your trusted airbrush; oh, and some Matt varnish – I, like many of us, use Testors Dullcote.

During this little tutorial, I'm going to be painting a part of a Games Workshop land speeder simply because I have it to hand and the flat surfaces will help illustrate the technique but please feel free to carry this method across to any of your models where you want some heavy weathering.

The model is undercoated, then the metallic steel is brushed over the whole surface.

The various rust colours mixed in the pallet.

Step One: The Base Layer

After the surfaces have been prepared I have given them a quick undercoat using Mr. Surfacer and let this thoroughly dry. While waiting I make several mixes in my pallet using Panzer Aces Dark Rust, VMA Rust, Burnt Umber, Mahogany and Black; feel free to use you own colours here, but try to mix appropriate rusty metal hues.

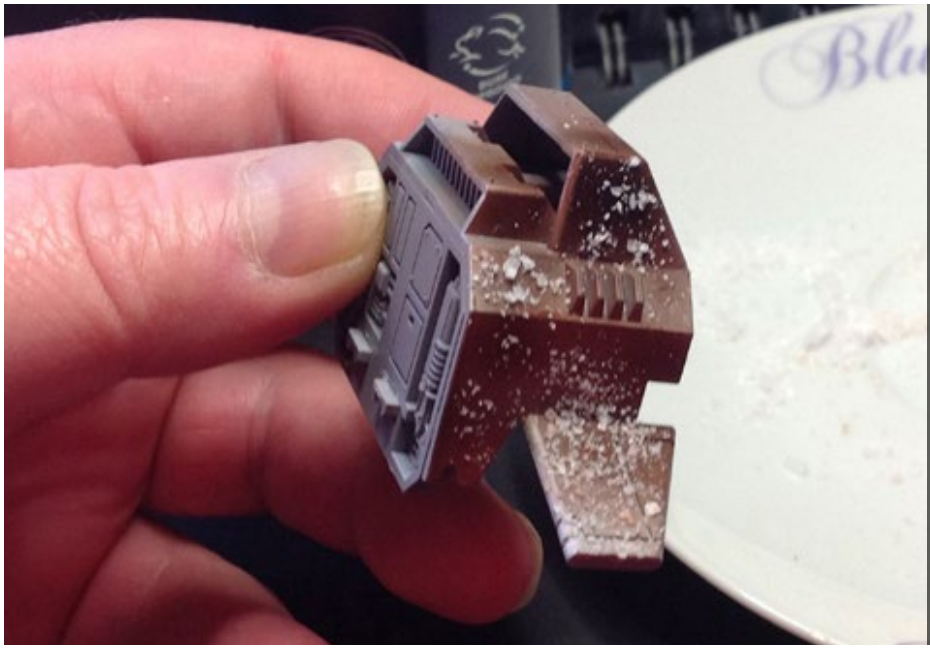
Once the surface primer is dry I brush paint on some VMA Steel metallic paint. Then load my airbrush up with the fist mix from the pallet and really go to town.

Note. In some places, where the parts are most likely to be occasionally knocked, I want the bare metal colour to be seen through the rust colours.

Once I'm happy with the base layer I let it dry and give it a good coat of Testors, this takes the shine off the metallic paint but we can re-visit that later. The matt varnish is used to protect the layer from the wear and tear we're about to put it through. Make sure the varnish is fully dry before moving on.

Rust colours airbrushed onto the surface of the model in a random way to avoid a uniformed look.

Once the colours are dry, protect the layer with Matt varnish.

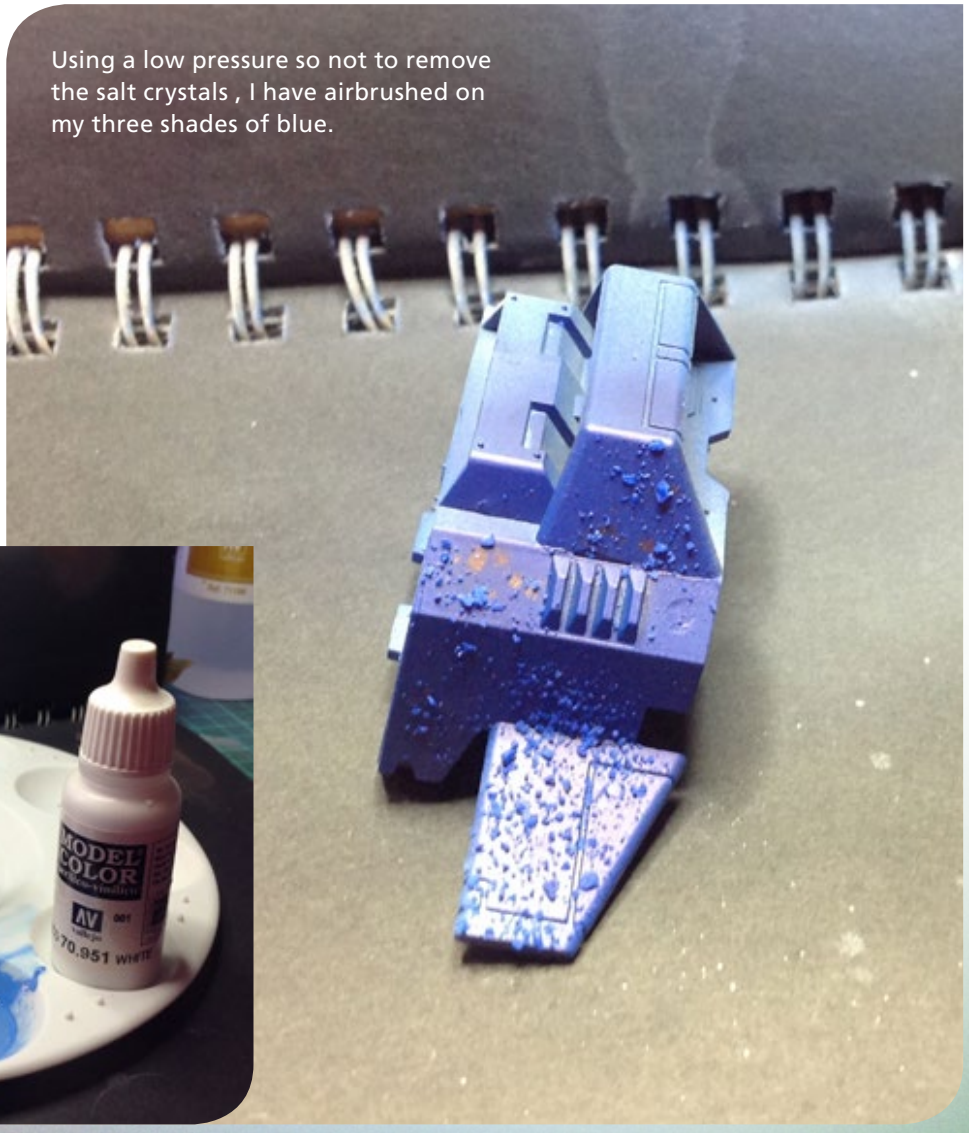


Step Two: Applying the salt mask

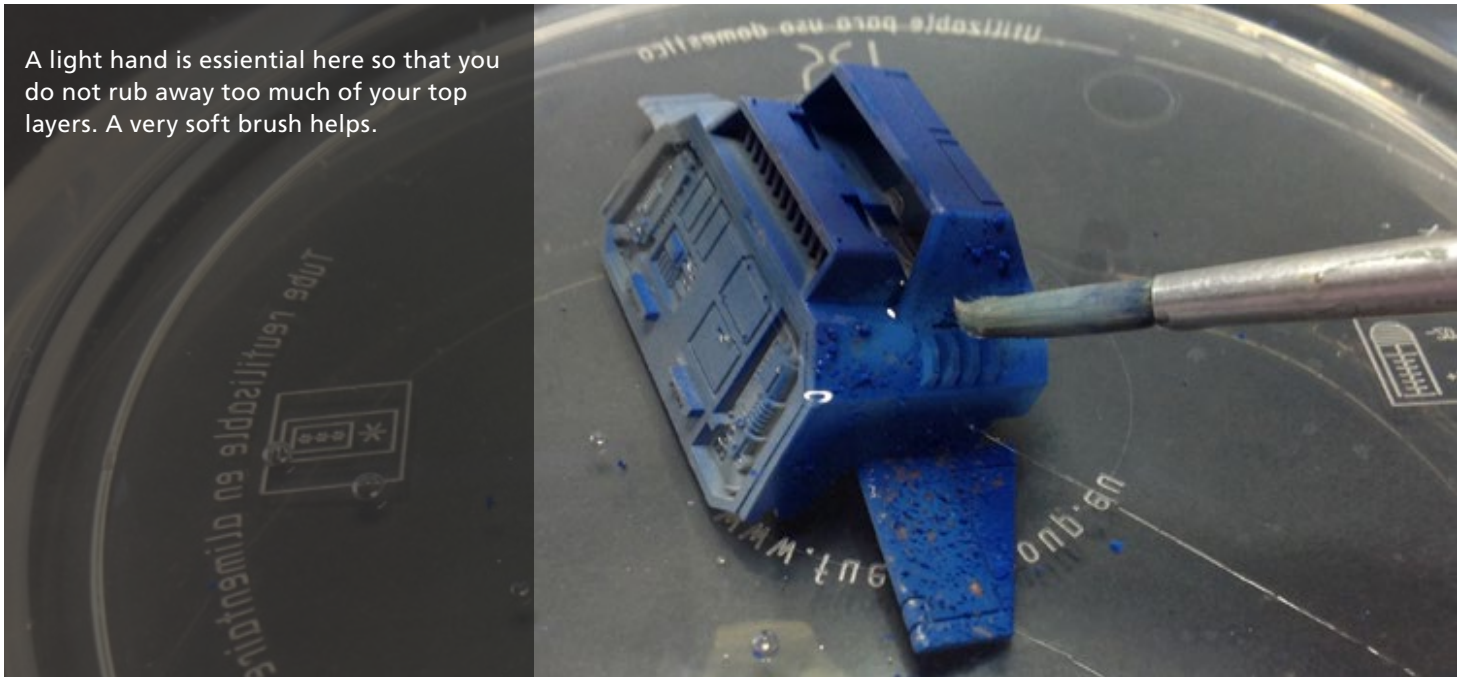
You might want to practice this step a couple of times before taking it to your model as we have to be pretty quick. Using the hairspray, give you model a couple of quick blasts then quickly sprinkle on the salt to the areas where heavy rust would build up. Try to imagine where water would build up so any recesses and corners that would get bashed are your targets here. You have to be fast because the hairspray dries pretty quickly and we want our salt to stick to the model to make the salt mask. Don't be afraid to repeat this step until your happy with the results.

Step Three: the main colour

For this step I'm just going to be painting some blues so I make my mixes in my pallet before I apply them to the model. The first coat of the main colour is applied. Then using the darker shade I airbrush into the tighter areas of the model that I want to be darker. Finally the highlight is applied to the edges. Once happy, I let this dry thoroughly. Now-a-days some people use a hair-dryer to speed up the drying process but I don't advise using this here be-cause it might affect the salt mask in an undesirable way.



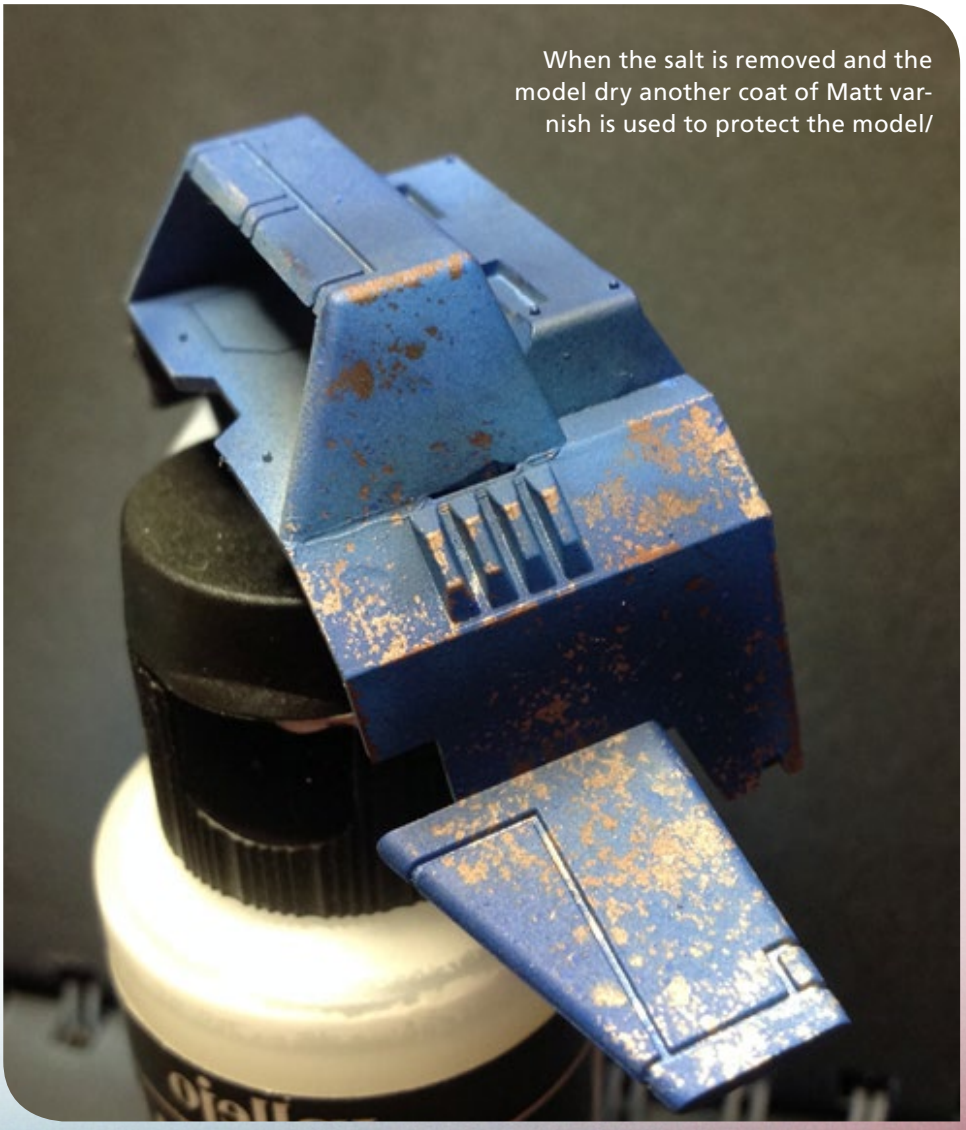
Using a low pressure so not to remove the salt crystals , I have airbrushed on my three shades of blue.



A light hand is essiential here so that you do not rub away too much of your top layers. A very soft brush helps.

Step Four: removing the salt mask

I pour some cold (warm water will soften the paint layers too much) water into a bowl and place the model part into it, then using the old paint brush carefully clean away the salt, the water dissolves both the salt and the hairspray making its removal easier. Once done, take the parts out and let them dry then give them another spray of Matt varnish. As you can see the various sizes and densities of the salt have made a pretty effective mask.



When the salt is removed and the model dry another coat of Matt varnish is used to protect the model/

If it's just simple weathering you want, you can stop at this point, but I went a stage further to deomstate some other masking techniques.

Using some masking tape and some liquid mask, applied with a colour shaper I have added some decoration in the form of a white stripe then using some Modelmates Rust, I added a few more surface rust areas. The beauty of the Modelmates Rust effects is that adding more gives you a darker build up and because it remains water soluble I am able to go back and use a damp brush to pull down some streaks.

When the tape is applied make sure the masking edges are well adhered to the surface to prevent and paint runs. The liquid mask is then applied by dabbing the soft rubber tip of the colour shaper.

When the white stripe is dry I carefully peeled away the masking tape. Because I overlapped the liquid mask over the tape, it too came away easily with the tape. A final coat of Matt varnish and the area is done. As you can see I have some over-spray on the area that the wing is attached to. Goes to show, you must be very thorough with your masking.

All in all, this took me roughly 45 minutes to do but some of that time was taken up with pictures for this article so you can see it's a pretty quick and effective method for adding some heavy weathering to your models. That's all for this issue and I hope this technique is something you'll have a go at. In the next issue I'll be using the airbrush to get some pretty cool mottled skin effects.

by **Mario B Delgado (mbd)**

Unboxing Sargent BlackArts' Jack In The Plucker

Material: **Resin**

Scale: **75mm**

1150 copies

SOLD OUT

Available from:

Sargent BlackArts

www.terriblekidsstuff.com

Jumping Off the Box

Last year, the San Savino show had a great ending with the "Best of Show" award going to Fabrizio Russo for his interpretation of the sculpture by Joaquin Palacios, "Jack in the Plucker". Originally designed by the American artist, Gerald D Brom, the model in question caught my eye and the imagination of all there in San Savino, but also, a vast majority of the miniature modelling community.

Because of this, the guys from Sargent BlackArts put their cogs to work and they have produced this miniature for the enjoyment of everyone. Unfortunately (or not if you were lucky enough to get your hands on one), the model was produced as a limited edition. The model sold like hot cakes and was sold out within a day of its release, which can be expected when three masters of their respective fields came together, the end result HAVE to be good!

A little about the parents of this little wonder.

Brom (http://www.bromart.com/bio.html) is an American illustrator and a very successful artist in the world of illustration of fantasy role play games and for his darkly themed fantasy art books.

Joaquin Palacios, aka Freeman, is a freelance sculptor that has produced most of his work for the Spanish company Andrea Miniatures, but also has produced great little works of art for other model makers, Scale75 being the most recent company. His works are best known in 75mm, although he has produced miniatures in various scales.

Fabrizio "Rujo Rusto" Russo, an Italian miniature artist that in the last few years have gone from strength to strength with his peculiar style of painting and sculpture, especially with his interpretation of "traditional" models and also with his rendition of well know scenes. A few years back Rusto and some Italian friends founded SERGEANT BLACKART and their company statement says it all: "A commando of ex-soldiers, part of special forces, secretly employed in unconventional painting, sculpting, divulgation, production and special missions."

So with these as its foundations, it's no wonder the model turned out as it has, but after so much blabbering, here are some pictures of the great things achieved by the guys of Sergeant BlackArt.

The model came in a sturdy cardboard box with a nice copy of the original illustration from Brom. Inside, there is a little folder with a signed and numbered certificate of authenticity. There are also a couple of stickers, one for the company and the other in support of the PUPI FOUNDATION (it is nice to see that model makers and artist have a strong social sense).

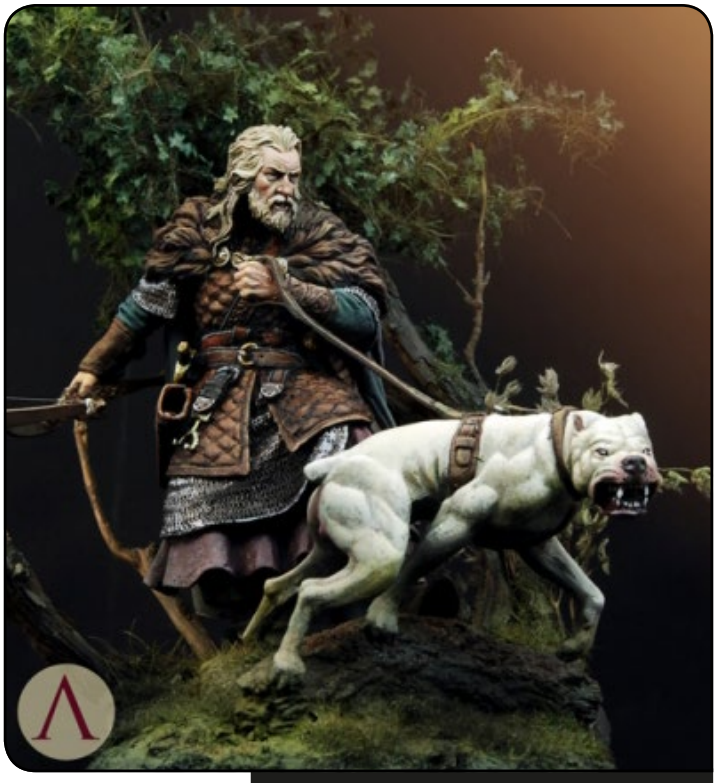
Under the folder is the nice background sculpt for the base. Made from some nice quality resin, it has some items sculpted on it to help the scene and to closely follow the original illustration; then, we come to the model itself. A 75mm resin wonder in 5 pieces; the parts of the jester's hat that hang down and that give character to the model, the body, head and both arms.

The sculpting is exquisite—full of little details and the engineering of the whole piece has been well thought out as the joints of the different pieces are concealed or fit so nicely that no (or very little filler) will be needed. The face is the most striking part of this little wonder and Joaquin has achieve a wonderful rendition from the original of Brom's concept, picking up all the little details that give it the absolute feeling of the illustration.

As a nice surprise, at the bottom of the box and under the protective sponges, there is a little bag with the main part of the base, which also fits snuggly. This has a pin badge with the face of Jack on it.

So that is it. Sometimes in this hobby there is a model that captures the collective imagination of modellers, painter and simple hobbyists and, in my opinion, this is one of them. If you have been lucky enough to get one, I hope you enjoy it as much as I know I will!

The very best EXPOSÉ new releases



Medieval Hunter
Company: Scale75
Scale: 75mm
Contact: www.scale75.com

Dogs
Company: Scale75
Scale: 75mm
Contact: www.scale75.com

Ferrer Dalmau
Company: Scale75
Scale: 75mm
Contact: www.scale75.com

The Priest Vallon
Company: Shamrock Miniatures
Scale: 75mm
Contact: shamrockminiatures.com

Brian Boru - High King of Ireland
Company: Shamrock Miniatures
Scale: 75mm
Contact: shamrockminiatures.com

Washington Artilleryman
Company: Irbis Miniatures
Scale: 75mm
Contact: irbis-miniatures.com

Corporal, Iron Brigade, 1862

Company: Fahrenheit Miniatures
Scale: 75mm
Contact: www.hvminiatures.com

Knight of Heaven

Company: Nuts Planet
Scale: 1/10
Contact: blog.naver.com/nuts_planet

Subway Wind

Company: Andrea Miniatures
Scale: 54mm
Contact: www.andreaeurope.com

Spirit of Adventure
Company: Peter Punk Productions
Scale: 54mm
Contact: www.hvminiatures.com

Tundra
Company: Smart Max
Scale: 1/35
Contact: www.smartmaxstore.com

Taiga
Company: Smart Max
Scale: 1/35
Contact: www.smartmaxstore.com

Evil Queen

Company: Kabuki Models
Scale: 54mm
Contact: www.kabukimodels.com

NECROSPACE 01 Battle Chick
Company: Nocturna Models
Scale: 70mm
Contact: nocturnamodels.com

Shetain-Lady dragon
Company: Draconia
Scale: 54mm
Contact: www.aresmythologic.com

Winter Lord
Company: Nocturna Models
Scale: 1/18th
Contact: nocturnamodels.com

A Brief Look Around the UK Shows February 2014

By **Martyn Dorey**

Month two of the UK show circuit, once again I attended just the two shows during February compared to three last year.

This was mainly due to Hammerhead changing dates and organisers, though, rather than not wanting to do more shows.

The first show of the month was the first of the two Fleet Air Arm Museum Model Shows (the other is in October) held on 15th February and despite all the flooding in Somerset, the organisers emailed all the traders and exhibitors a few days before to say that all roads to the museum were open and that the show would go ahead. Despite the heavy deluge as people were unloading to set up, the day went very well.

As usual traders and exhibitors were set up amongst the static displays of the museum and the entrance fee included entry to the museum as well, so there is plenty to see and experience for all the family, from helicopters and aircraft (including the different types of engines), as well as Concorde and the carrier experience to the actual model displays themselves from clubs all over the south west of the UK as well as further afield displaying

everything from model ships, aircraft, dragons, figures and vehicles to radio controlled aircraft static and flying displays.

For some reason, the museum insisted on turning some of the lighting off at the time of the show opening to the public and then turning it back on again when the show closes, why they do this is beyond me, because it leaves a lot of the exhibitors and traders in the dark!!

The second show of the month saw me heading north to the South Cheshire Militaire Show held in Crewe. This is usually a popular show, with a good selection of traders and clubs from the Midlands, North East and North West of the

THUNDERBIRDS
CAPTAIN SCARLET

MOLE

UK, with displays of restored vehicles as well as the usual figures, armour and aircraft displays from the clubs. There are also displays of large scale aircraft, ships, locomotives and the model cars built by the "Motor Museum in Miniature" members, so plenty to see regardless of your interest in the hobby.

Numbers seemed to be down again at the show this year and a couple of people remarked that some of the displays seemed to be manned by grumpy old men!! Is this the way the hobby appears to be going?

I know in the past I have harped on about the number of clubs that are selling from their display tables and this seems to be on the increase. Some clubs now even selling from the table itself and not just from a box on the floor in front of the table. I find myself thinking that I am glad I am not trading in plastic kits, as I would not be a happy teddy. I feel the argument that if the clubs can't do this then they don't have any money to spend at the show or that some of the buyers of these items are traders is no longer a valid argument. Clubs do not pay for table space, so why should they be allowed to sell from their club table space? Surely it is about time organisers started taking a grip on this and maybe look at organising a Bring & Buy at the show or even a kit swap where clubs can have their items sold for a small charge and the organising club can even make a couple of quid for the club funds!!

Well, that is all from me for this month; I can feel the splinters starting to dig in so I am going to jump down from this fence for the time being until next month's show report ☺.

advertise in this space

Click here for more information

GROUNDWORKS

Whatever the project, whatever the need.
We have the tools for you.

Stockists of

- MiniNatur
- Vallejo Stone & Water Effects
- Modelmates
- GF9

MDP model display products

www.modeldisplayproducts.co.uk

INSPIRATION

Paolo Fabiani

Over the last 12 months or so through the help of the mighty internet and social media such as facebook, I have developed lots of new friendships and allies that are always on hand to give advice, critique and guidance about my projects.

As my knowledge has improved, so too have my painting skills and my understanding of who does what out there in the big world. I came across a range of miniatures by Shieldwolf Miniatures and through total chance discovered the name of the miniature sculptor, so I thought FPM would be a good platform to introduce more of you to this great talent and find out just what makes him tick!

Q1: *Paolo, you seem to be part of a new wave of young talented sculptors breaking into the industry with peers and friends like Amon Chakai and Valentin Ammon Zak. How did you get your chance? Are you a self-taught sculptor and where does your background lie?*

Hi! First of all, I just want to say thanks for this opportunity!

As far as my beginnings, yes, I am self-taught, and I started, like many other people, as a hobbyist. Before I became a sculptor, I worked in the field of plastic for architecture, and, occasionally, I created art toys on commission for small businesses and individuals. Sounds good, right? Indeed, I have done a lot of work as a mechanical worker, the carpenter, graphic designer. I have also served in the army; I have been an operator in private security and depressingly, I have also been unemployed. I've wasted enough time or maybe I took my time. When I decided to make a synthesis of all these characters, without ignoring any, the sculptor came out. I learned to carve by observing the work of others, modifying the existing pieces, experimenting and finally creating a sculpture from scratch. My first real opportunity came with Valentin Zak. I did not realise immediately that it was an opportunity; at first I was just very flattered by doing something for a sculptor who I had followed for some time. It became apparent that learning from Valentin would mean that I would be noticed in the future, where before I was largely unnoticed.

Introduction & Questions by
Jason "Red" Martin

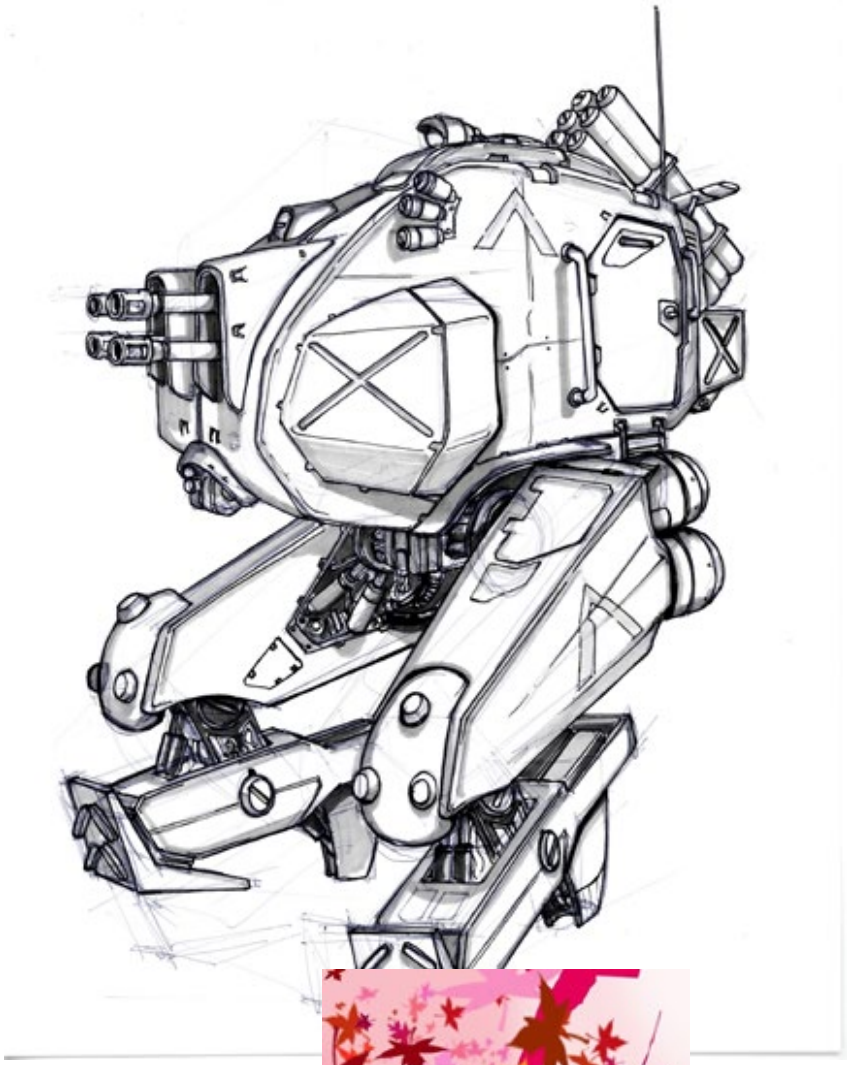
Q2: *Our paths have crossed quite accidentally within the hobby, when I was asked to paint some miniatures for Megalith Games only to find out many months later, because of facebook, that you were the sculptor! I later fell in love with some pretty vicious orcs by Shieldwolf Miniatures, only to find that you sculpted those too! So, how did you become a commissioned sculptor for several miniature manufacturers?*

The work with Zak has opened several doors, but not immediately. I thought it was done; I had arrived and made it! However, the next job was a failure. Behold, this was the real spark. The "no" hit me more than any "yes". The knock backs have the power to change things and helps shape the nature of your very character. That "no" came while I was without a real job, with rent to pay and personal choices to be pursued. At that moment, I wondered if I wanted to take a chance and really try to become a sculptor. The first step was to look outside of Italy and I started to send my portfolio to companies where which I felt I had a chance. The first affirmative answers came and I have since become very busy. I showed the work to Ammon Miniatures and some sculptures that I had done as a hobby....the rest is luck and positive thinking...voodoo Magic then did the rest...hahahaha. I sent so many e-mails and then found myself having to start several jobs at the same time, for different companies, different concepts and differing deadlines. This really has been an excellent education because there were things that I had never realized before. I started to sculpt and study without ever refusing a job, to ensure I continued my development and created a reputation for myself. Of course, now I need to catch up on some of that sleep I was deprived of!

Q3: *As a freelance sculptor and illustrator and one of the founders of 3evan – Sculpture & Illustration Fabiani, I believe you work with your two brothers. Do you have plans for your own miniature range in the future? If so what could we expect to see?*

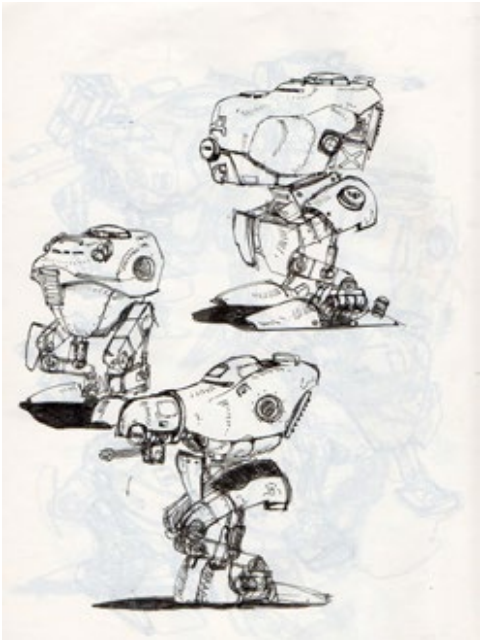
Yes, 3evan was founded together with my two brothers! The idea was born from the desire to make something of ourselves in the context of board games and war games. For some time, we have been working on our war game, Epoque, which we have already made some models and a beta version of the rules (still in Italian). We also have a line of art toys and other gadgets and at this moment, we are working on two new projects, including a fantasy board game. We plan to release a line of generic miniatures in the near future.

3evan.it



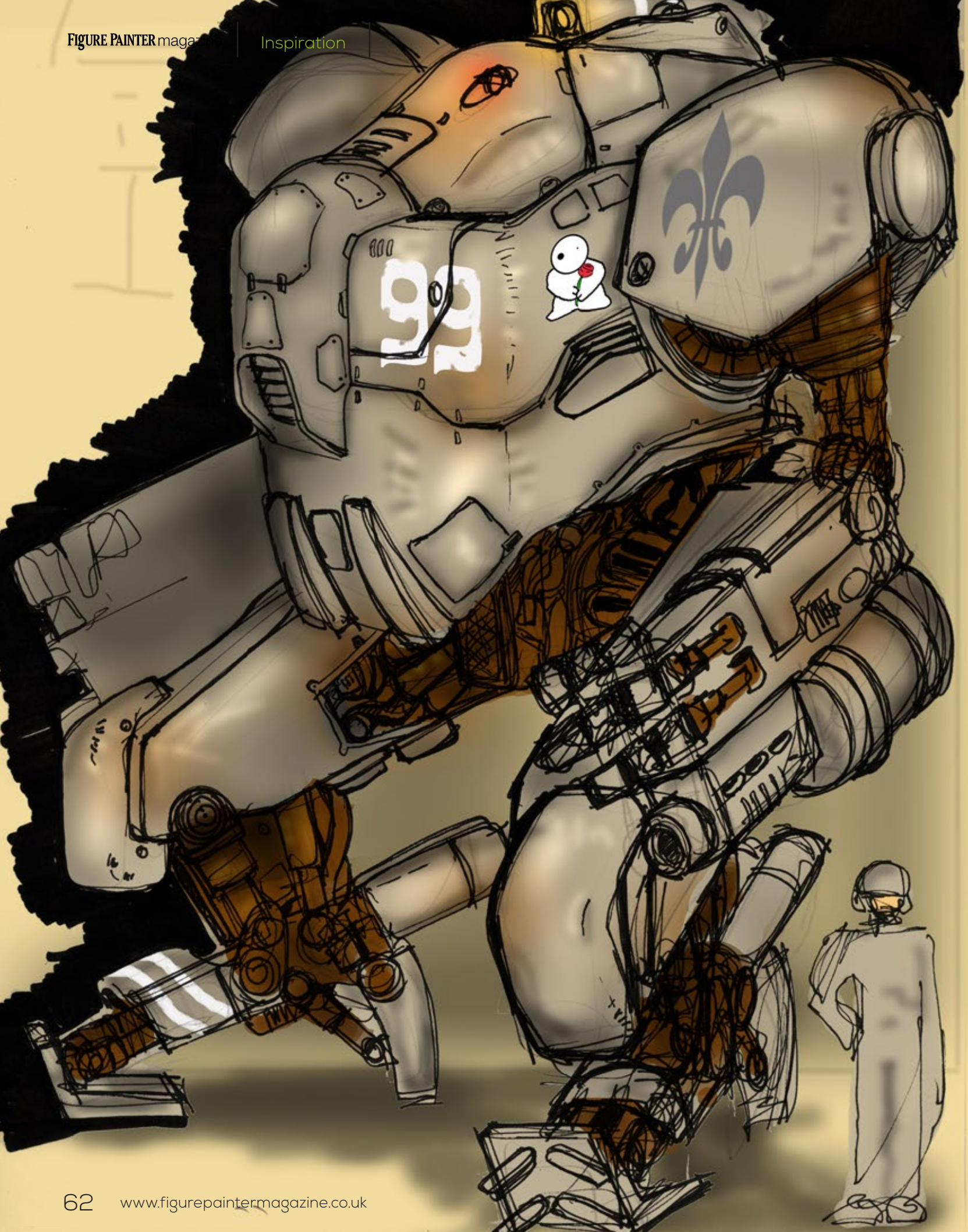
Q4: *Tell us a little about your website* http://www.3evan.it/Epoque/product/art.htm *and the items that are currently available to buy. How does the creative process work and evolve for one of the mech type miniatures that are available on the site, and how do you as brothers contribute without say having sibling disagreements?☺*

Hey we're Italian! You know the films of Sergio Leone? Here, we seem to be the good, the bad and the ugly☺. Usually everyone has an idea and we choose the one that best survives the criticism; then we begin to develop it. We do a lot of research to give more character to what we want to accomplish. This creative process is long, but it makes the subject more credible and therefore appealing. Once the concept has been developed and defined, we move to implementation. Usually I take care of the sculpture of the models, while Matthew and Nicholas take care of the concept and the background.



The Mecha are my passion (and the cross I must bear), while the human figures I generally leave to my brothers, who I believe are great character designers. Sometimes we do a job that needs all 6 hands. The positive side of working with your brothers is that you do not have to be politically correct and you can say what you really think. The downside is that sometimes it is difficult to put the word "end " to a job.

Within the site (which is currently being updated) you can find both our art toys, such as "Yumurta Man", drawings, and models of the war game Epoque. In the download section, you can find and download (completely free) all materials related to the war game Epoque, such as the rules, character sheets, and much more. There are currently 5 Meccha of Epoque. Each are fully poseable, complete with various accessories and some miniatures have optional equipment like new weapons


99

and conversion sets. Epoque is a sci-fi universe, set in the past during the antediluvian era.

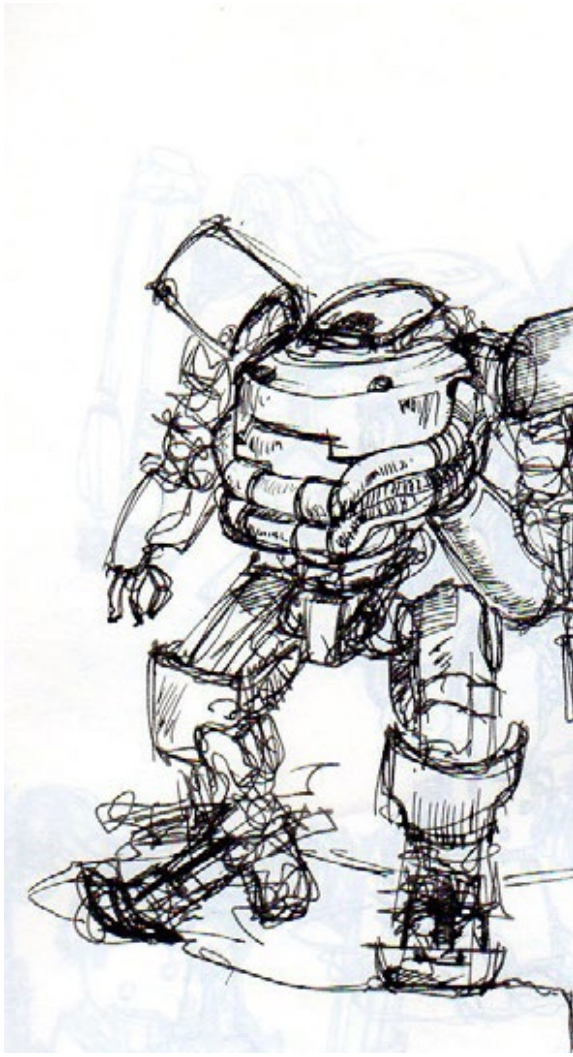
The Yumurta Man however, is an art toy set in a post-apocalyptic sci-fi universe, developed from a rather unusual "egg shape". We have also developed a "tattooed" version to customise with the decals, which have also been designed by us. All of the models and gadgets inside the site are of our own design and are available in polyurethane resin.

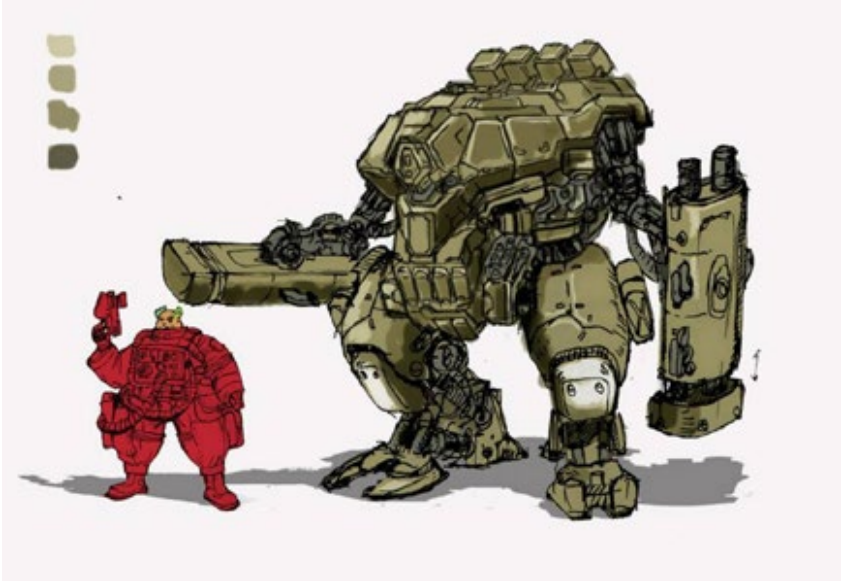
Q5: *In addition to 3evan – Sculpture & Illustration Fabiani, you are also part of Machine Feud. Can you tell us a little about this project and what you have planned for the future of Machine Feud?*

This is a new project that I work with Tim Daniel Jonker, ex CEO of Oddity Miniatures. The idea came from Tim, who asked me to design and sculpt a few Meccha, from some of his ideas, so I started to draw and to experiment and the first four of the Feud Machine series have came to life, so to speak. The project is an arena style board game, where the protagonists are the pilots aboard war machines that fight against each other. Clashes take place in various cities destroyed and abandoned following a global cataclysm. There are various factions or guilds reminiscent of the medieval games (I cannot say more about the game design). The Mecha are 8-10cm tall, with highly detailed 30mm miniatures (pilots), which will be cast in resin. We will focus much on customising the appearance of the models and each Mecha will have different variants and optional equipment. Our intention is to present the first models during the course of this year.

Q6: *Going back a little about how you started your career, is there any advice or tips that you can give to budding sculptors out there?*

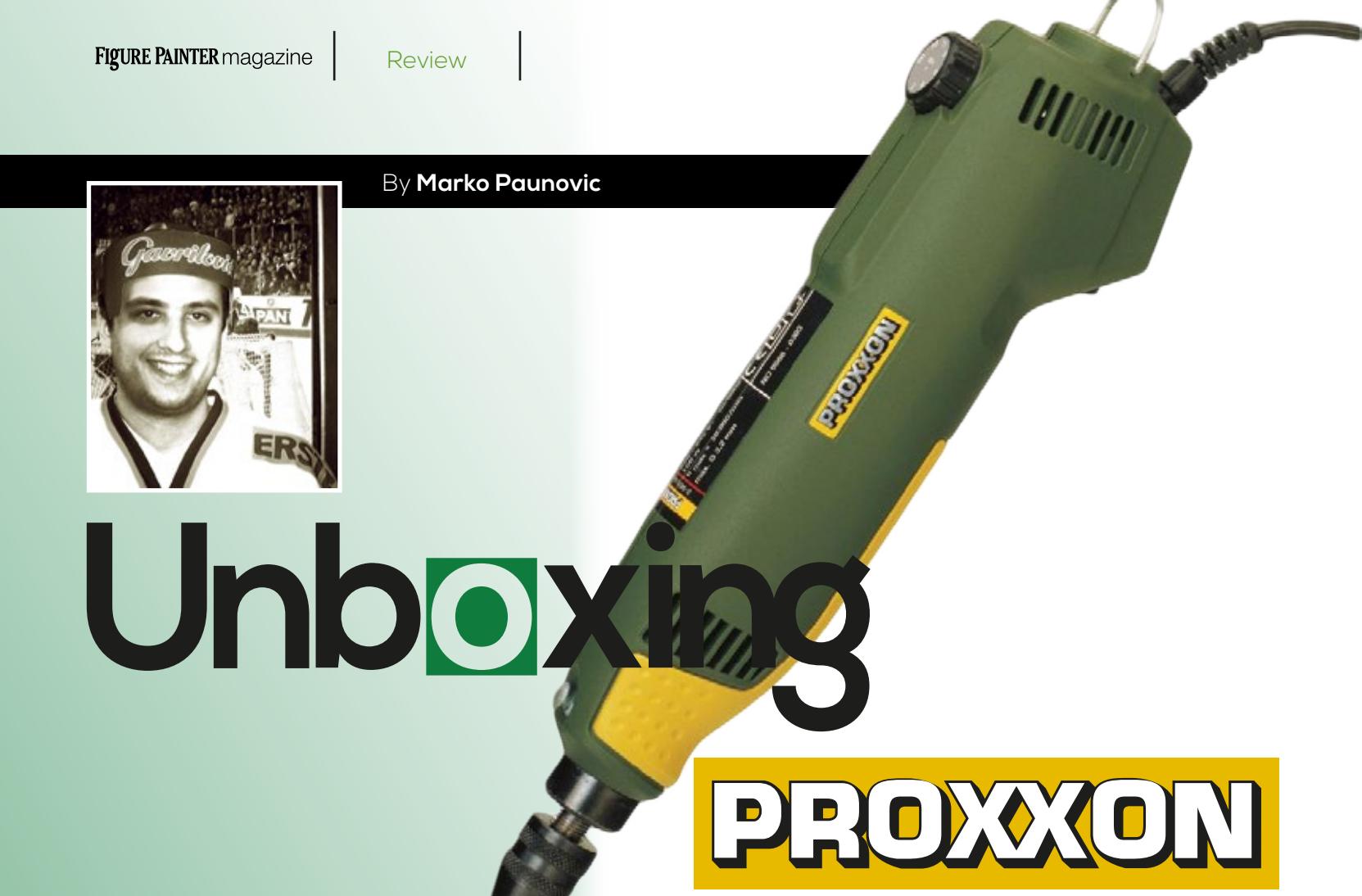
As I said before, the work is born from failure! A "no" can be a good reason to revisit what we do; it helps to be less self-centred, to be assessed and back into the game in new and perhaps more original way. Passion is important; it is always my engine, but it is not enough. I spend a lot of time observing the work of other sculptors and to studying. At this time, I taking a course of Anatomy at the American academy (here in Italy), and take sculpture lessons to improve my skills. It is important to continually improve, because even if we look at the figures that were produced a few years ago, I would say that strides have been made and now many hobbyists are much more demanding than in the past. Reading is vital as is follow the news; learn from the most talented, being curious is what I can recommend. Once I was convinced that to make a Mecha, human anatomy was not essential and that I could do without it. Today I think differently...hahaha...I have anatomical drawings scattered around the house! In my opinion, this work is also needs, a good dose of narcissism, to be able to think you can do something different from the others, but then come back down to earth and study. To know how to sell yourself and choose what to show and what not to show! To be critical of yourself and your work and remember to leave your "Nerd" world behind and sometimes go on vacation.





By **Marko Paunovic**

Unboxing



PROXXON

During the last decade, my club has purchased many tools for its terrain workshop. Most of which have been Proxxon. As it came up in my talks with my UK friends, I found that they're available in the UK, but for some reason are not that popular, so I decided to write this small review of the tools my club and I personally have purchased, which I've had the privilege of using.

In general, Proxxon produces a wide range of micro tools (as you'll soon see) that belong in their Micromot range. This range is characterized by relatively high speeds and rates of work with extremely low vibrations which makes them really easy to use. Proxxon also produces a range called Proxxon Industrial, which is mostly hand held tools like spanners, various screwdrivers etc; these won't be covered in this review.

The Proxxon Micromot range can easily be divided into hand held tools, table mounted tools and professional lathes and mills. These last ones are excellent CNC machines with great precision, but alas their price-tags (ranging up to 1700 €) reflect that.

Speaking of prices, most of these tools I purchased at www.voelkner.de. They offer the lowest prices I could find with the fixed shipping to EU (through DHL) of 10 €; so any prices mentioned lower in the text are from their on-line store.

Proxxon Micromot, 28 472, FBS 230/E

The first electric tool a miniature painter decides to go for is a mini drill. The Proxxon FBS 230/E I think, is their best-seller. At a bit over 40 €, with all the drill bits you'll need inside the box, the FBS with its price belongs in the middle range of the drills out there. However, I've had mine for over ten years and have been using (and abusing) it almost on a day-to-day basis and it still works perfectly. Vibrations are next to nonexistent and the noise level is relatively low (at least lower than most drills I've used so far).

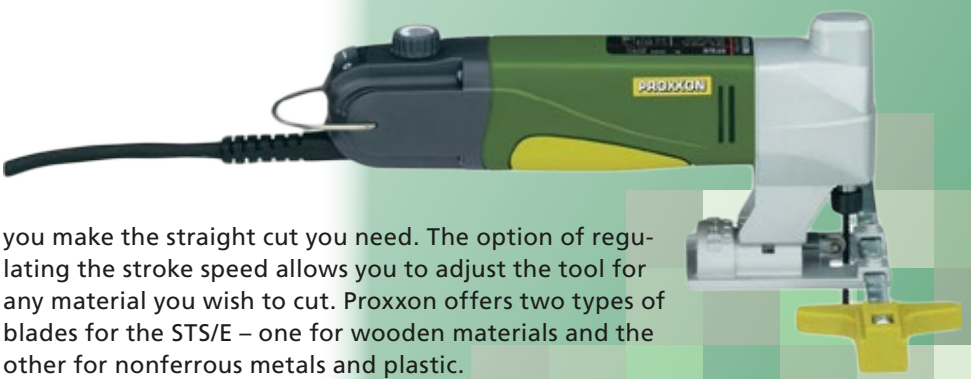
Proxxon also offers various extensions and accessories for the FBS, like the clamp and the flexi-shaft. These two together come at a bit under 40€ together which is not that bad. With those, you can fix your drill to the table and attach the flexi-shaft to the drill. This allows you to wield the much lighter head of the flexi shaft instead of the whole drill. This installation is really easy to assemble and it makes work easier and more comfortable.

Proxxon Micromot, 28 520, OZI/E

The OZI/E delta-sander is primarily made for sanding those hard to reach places like corners and its geometry fulfils that role perfectly. Its centre of gravity makes this tool really easy to handle. Proxxon provides the sanding papers in three grades of roughness which is enough for any material and purpose you might have. Depending on your needs, the 80€ price is not that unreasonable.

Proxxon Micromot, 28530, STS/E

This is easily my favourite tool of all and well worth the 80 odd € price tag. The body of the jigsaw is ergonomically designed so it fits the hand perfectly. Also, the centre of gravity of the whole jigsaw is placed in such a way that you hardly need to use any force to hold the machine while you work. You just need to guide it the way you want it to go. For those straight lines, you get the guide system set on a rail that helps you make the straight cut you need. The option of regulating the stroke speed allows you to adjust the tool for any material you wish to cut. Proxxon offers two types of blades for the STS/E – one for wooden materials and the other for nonferrous metals and plastic.



Proxxon Micromot, 28 568, MOF

The hand held mill is another cool tool that I mostly use to make edges and grooves on my display bases (for units or armies mostly). While the tool price-tag of 63 € is not big, Proxxon offers a wide variety of mill heads that I must warn are a bit on the expensive side. The power of 130W does not allow for milling of hard wood, but is ideal for those softer ones. The guide system is easy to set up and provides an even finish.

Proxxon Micromot, 27 088, DS 230/E

The table mounted saw is the only tool I actually don't like using. For some reason, it has the biggest vibrations which makes the cut not straight and the blades bend or even snap quite often. At a tad under 100 €, it is not the cheapest out there and I'd suggest getting the Dremel MotoSaw instead (as, for the same price, it offers much more with its option to be used as a hand held tool, too).

Proxxon Micromot, 27 020, DB 250

Another cool concept whose execution lacks a bit. Basically, it is designed to spin your wooden shaft and you form your piece by wielding a chisel (not included in the kit, but can be purchased from Proxxon) held in your hand supported by just the stand in the middle of the picture. Unless you are very skilful, this provides quite an uneven finish. Also, the clamping heads are not the easiest to use. There is no way to ensure the hold is symmetrical and unless it is, you get wild vibrations as the head turns. Your 110 € could probably be spent more wisely.

Proxxon Micromot, 27 006, KS 230

Another one of my favourites, this circular saw is really great fun to work with. Again, next to no vibrations make for a perfectly straight cut. The guiding mechanism on the sliding rails enables you to cut at any angle that you like. Any level of precision is easily achieved. This tool has also a connection for a

vacuum cleaner so all the dust can be gathered rather than have it fly all over. Although the depth of the cut is not great (8mm for wood), this tool is all I was looking for and at 76 €, I was well pleased with it. For those that require a deeper cut, Proxxon has another, bigger tool – the Table Saw FET (with the depth of the cut of 1-22mm).

Proxxon Micromot, 27 060, TG 125/E

The TG 125/E sander is my second favourite tool. I only bought this recently (116 €) and I'm sorry I hadn't done it earlier. Although it's maximum grinding height (62,5mm) is not big, I feel that for an average miniaturist/modeller it will do its job perfectly. If you do need a bigger grinding surface, Proxxon produces another machine, the TSG 250/E (with the grinding height of 125mm). Again, no vibrations whatsoever and the excess material just grinds away. I would recommend using the vacuum cleaner as otherwise the dust goes all over the place. If you opt not to use the vacuum cleaner, you'll really need the protective breathing mask and goggles.

Proxxon Micromot, 28700, FS

The foot switch is a great addition to your tool set. Just connect your tool to the switch and plug the switch into the socket. When you turn on your tool it won't start spinning. For that to happen you'll need to press the foot switch and the tool keeps working while the foot switch is pressed. When you want to stop working, simply step off the switch. I find this really handy when working with my drill as the on/off switch on the drill is not in easy reach while wielding the flexi-shaft head in one hand and holding the piece in another.

Apart from the tools that I've mentioned, Proxxon makes all the bits and accessories for their tools; drill bits, mill ends, sanding surfaces and belts, saw blades, circular blades etc.

To conclude, despite some tools I don't like (or haven't yet gotten used to), I can wholeheartedly recommend Proxxon as your tool manufacturer. If you have any questions, feel free to contact me through terrain@figurepaintermagazine.co.uk and I'll do my best to answer them for you.

TUTORIAL

by **Paolo Fabiani**

So I know what you are all thinking, "Let's hear from Paolo and how he actually sculpts one of his miniatures", right? Okay, here he is – take it away Paolo!

Hello to all, as Jason has already said, my name is Paolo Fabiani and I work as a freelance sculptor with several miniature manufacturers. For some time now, I have been working with AntiMatter Games, for which I have made several models in the series "DeepWars" and "ShadowSea"; mostly for the faction Fortune Hunters, as well as some other pieces for the "Ancients of Atalan". I am very excited to be given this opportunity to show you my first Step-by-Step for publication. I chose the "Deep Dagathonan Caller", one of the subjects in the DeepWar series, which launched in 2012 with the eponymous Kickstarter. The model in question is part of the Scaly Hordes faction and is 35mm.

I really enjoyed this subject, because it gave me the opportunity to highlight the muscular masses, which creates the illusion of dynamics and movement. I must say that the challenging aspects of such a subject made the process very interesting and obviously because of the nature of the character, who is half-man-half-fish, new to me.

What I appreciate most in a miniature is the dynamism of the pose! For this reason, I always pay great attention to posture, so as to accentuate the movement I mentioned earlier. In this case, as the character is in the depths of the ocean, I tried to make the best of weightlessness and the fact that it is moving like a "fish". I hope I succeeded!!

That said, let's move on to the Step by Step. I've talked too much already and I wish to show you a list of the materials:

- *Cork – a natural, one piece cork which in my opinion is better than the glued, compressed nuggets of cork which are also available*
- *Wire cutter and of coarse, wire (mine is 0.8mm)*

Introduction by
Jason "Red" Martin

» *Copper Rod (0.8mm internal diameter)*

» *Green Stuff*

» *Scalpel (watch your fingers!)*

» *Sculpting tool (I like the "Zahle A" tool, available at dental lab stores on the internet)*

» *Needle-sculpting tool (made by myself)*

» *Fine detail brush for smoothing (any soft brush works quite good, no need to get all fancy)*

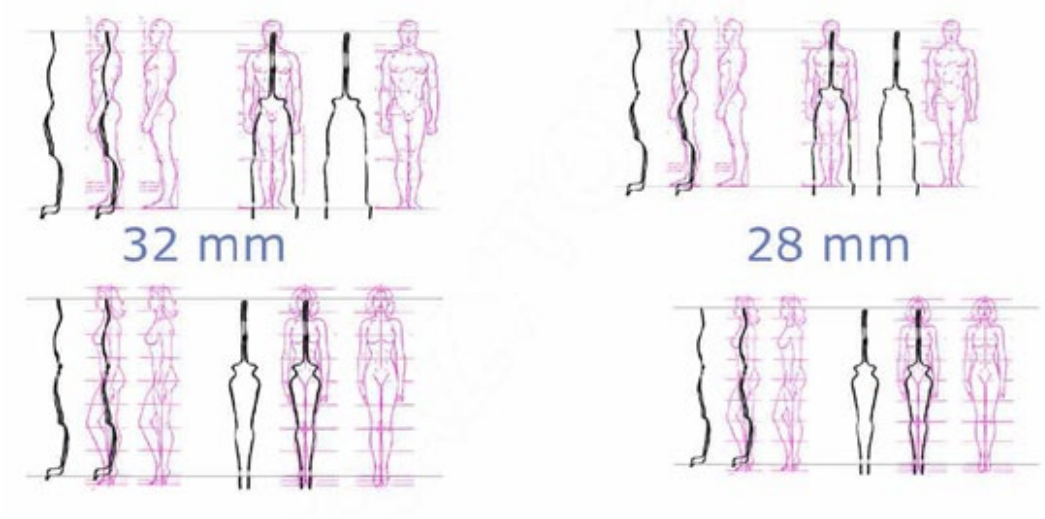
» *White spirit also for smoothing and for some structures (the Tamiya variety I think is great)*

» *Good music (any kind is fine, just something that inspires you)*

» *Ramen! (OK, that only on rare occasions!)*

The Armature

One very important thing is the armature. A good armature keeps you from making mistakes which you will be forced to settle with once you have started sculpting. I spend a lot of time in developing the armature, because this will be very useful for the success of the work, especially for the dynamism and naturalness of the pose. So, take your time. No hurry (if the Ramen is cold, warm it!).



As a reference, always use this scheme, in order to maintain a certain accuracy with the size.

To realise the armature, I take the copper wire and fold it in half to the desired length, matching the two heads, creating a very narrow "U". Having done this, I proceed to bend the wire so as to realize the curvature of the thoracic spine. In the same phase, I will define the part where the head shall be positioned, bending the top of the section slightly forward (with respect to the curvature).

» *Picture 1*

Once you have made the basic shape to the armature, I will move on to position it according to the design of the model that I'm going to accomplish. In this case, the position should give the idea that the character is moving underwater.

» *Picture 2*

At this stage, I attach a small length of brass rod at the junction of the shoulders. I pin this with a point of superglue and then, once dry, I will make it more solid by adding a scoop of the Green Stuff. This will serve as a positional reference for the armature for the arms and will help in the process of cutting the finished mini into the parts needed to facilitate the casting.

» *Picture 3*

The Sculpt

Placed properly, the next step is to cover the armature completely with the Green Stuff. The Green Stuff helps to make the armature in copper wire more stable and solid, in addition to ensuring a better grip or key for the Fimo to adhere to. This will prevent the clay from moving and creating space between the wire and the polymer clay that will lead to the creation of bubbles and breakage of the surface during the casting process.

Once dry (to speed up the process I put it under a halogen lamp), I start to place the first layer of polymer clay, making the masses and laying down the volumes. In this case, it must have a

slender figure, thus the muscles will be very stretched and not bunched. I pay close attention to proportions throughout the process in order to facilitate the next step.

Once I have finished accomplishing the masses, I move on to the definition of the muscles. To realise these, I use anatomical references of all kinds, both human and animal. In this case, it is a fish-man; I studied the anatomy of sharks and some characters from a sci-fi game. This was an important step to have my fantastical creature grounded within some realistic and natural similarities.

So with all the muscles and an early form of the head in place, I move towards defining the face. Because he is half fish, it was important to give the right look, with big eyes and a vacuous expression. To give it more character and make it more "creepy", I worked on accentuating the irregularities on the surface of the skin. I did not want it to be smooth, or it looked like a Pokemon! To do this, in addition to my sculpting tool, I used a metal sponge and then I finished it off with a needle. Everything has been smoothed with white spirit and a brush.

» *Picture 4*

» *Picture 5*

» *Picture 6*

» *Picture 7*

The most challenging aspect was the realisation of the teeth! To get great definition and crispness to this detail, each tooth was individually made from a thin "wire" of polymer clay and then placed one by one. I wanted the result to be as natural as possible! The work has required a great deal of time, but it was worth it (now he seems to be made all of teeth!)

At this stage I also added fin! (I apologize that I do not have photos of the procedure, but there was a problem with my camera!). The fin was made separate from the body with a thin layer of polymer clay. Later, it was placed on the model and finished with the addition of the details!

» *Picture 8*

Once the general anatomy was finished, I moved on to add the first details! The skin had to have the appearance of scales, even if not on the entire surface. The appearance of these scales was determined following liaison between Eric Louchard (CEO of Anti-Matter) and myself; it was to be more like a shell similar to that of molluscs.

This style made it a bit different from the initial concept, so I switched to the correct surface made of scales like those of fish. I'm doing precision work here and realized the scales one by one, by making a small incision at the "V" and then working the edges to pop it out from the skin. I got the idea by looking at the scales of a carp and then I made it a little rougher to give it a more aggressive form. To give the impression that those were the most robust on the back, like a shell, I made some small incisions with the sculpting tool, giving even irregularities at the edges of the scales.

Once I made the scales on the back, I went to those along the legs and those scattered here and there throughout the body.

» *Picture 9*

The Arms

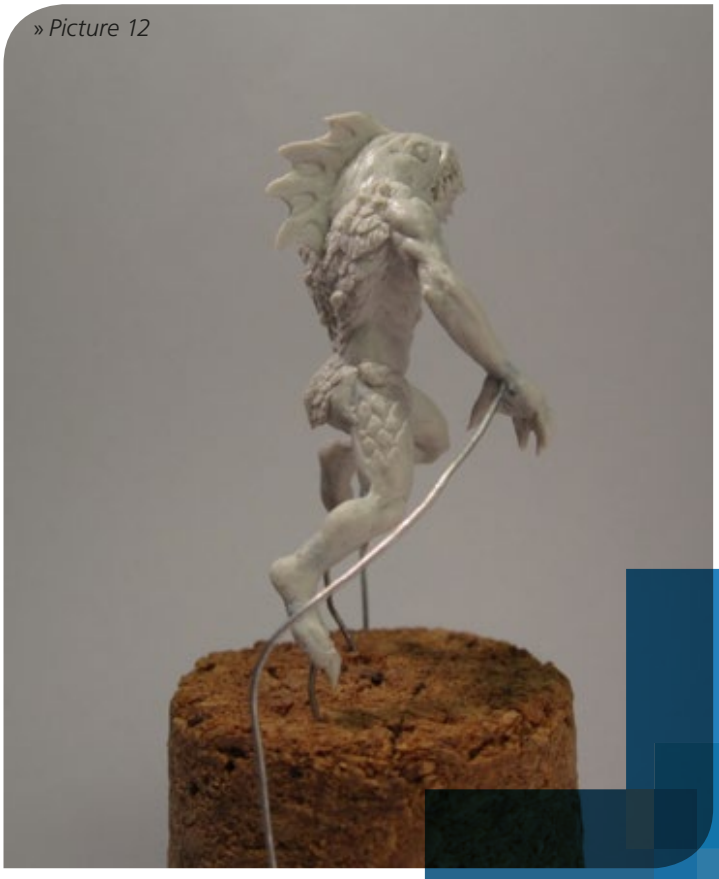
Now that the body is finished, we move on to arms. Using the same technique as before: copper wire and then Green Stuff to cover.

Here, you have to be careful to decide correct positioning of his hands, to have no problems when we're going to cut the copper wire. In this case, I made sure that the wire came out at the wrist in both hands.

In this passage, I have paid a lot of attention to the muscles! I wanted the overall look I gave to the bust to be repeated throughout the various forms of the anatomy, so muscles are stretched along his arms. No "Body Builder" styling!

» *Picture 10*

» *Picture 11*



» *Picture 12*

Here comes the first failure!

Since I had a good start with the scales on the back (I was practically in a trance), I went ahead without realising that the direction I was going was wrong with his legs! They practically went in the opposite direction!

So I had to smooth down the surfaces again and start over.

After I completed the new scales on the legs, I added some other little bumps, roughness and irregularities to give the right look for the beast of the abyss. At this stage of detail, I also added the sharp "fins" on the arms and I completed it all with small deposits of detailing.

» *Picture 13*

» *Picture 14*

» *Picture 15*

Now is the time to dedicate my attention and patience to the staff. Firstly, I created the staff and cooked it prior to going back to it and then attaching the hand that wields it. It's the same method as for the body: copper wire and Green Stuff to cover the wire to provide a key for the polymer clay. To give the texture of the wood, I have mostly used the needle and several strokes of Alcohol to make the grooves more "natural". The crystal placed at the top, is made from a single piece of polyurethane resin! I liked the idea and the material used has helped a lot to make it appear like a smooth, hard material.

» *Picture 16*

After I finished the staff, I moved on to creating the creature's horn that will be tucked in the front of the belt of the Dagathonan. This has been accomplished starting from a small "sausage" of polymer clay, which I have worked directly on a surface of Plexi-glass. The transparent nature of the surface was useful, being able to check the size without having to move this piece too often and damaging or distorting the details. Then it was just a case of placing the creature behind the plexi-glass to see if the scale between beast and horn were similar.

» *Picture 17*

The addition of detail never ends!

Now for the bone piercings. These were made from tiny sausages; then I smoothed the ends and pressed them onto the model. Later, I added a small, thin layer of polymer clay, which I have placed with the brush and then smoothed with alcohol. They had to give the impression of being under the skin and I would say that I was pleased with the end result!

» *Picture 18*

The Backpack

This was a tricky part! Making a realistic looking fishing net is not a walk in the park! In this case, the net had to be wrapped upon itself and torn in some places too. To do this, I imagined a net stretched over a balloon and then I went to draw it on the little ball of polymer clay placed on the back! Once the lines that constituted that part of the net were complete, I started on the lower levels, to give relief to the wires that give the impression of a fish net! It was not a very easy job, I spent a lot of time repeatedly touching up areas previously worked on to make them as uniform as possible.

» *Picture 19*

» *Picture 20*

» *Picture 21*

Once I had completed the backpack, I realised there was another error!

Just as I had finalised the tie of the backpack, it became clear this did not look right; it looked like the beast was being strangled by his own fish net backpack! So we decided to pass the rope holding the bag of the net under the left armpit, a bit like a bandolier. This has led to change the bag of the net, to give it a form more suited to the new location.

» *Picture 22*

» Picture 23

After the correction, it looked much better!

Then I started adding the various "prey" items within the bag, or at least the visible parts. Here I have gone a bit randomly, creating some mussel's, shell and crab claw's, plus a few tentacles that are always synonymous with the "deep sea".

» Picture 24

» Picture 24

The model is almost finished! Now, there are only the frills to the sides of the face. These created another small problem; my intention was to make them look swept back, away from the body, as to accentuate the illusion of floating in the water. With them attached, it would have been difficult to make the mould and they'd have to be cast separately from the body, adding to production costs. This meant I had to make them very closely attached to the body. With advice from Eric, in the end I still managed to give him a good look.

His staff was then brought into position and added to the right hand! Here I have made sure that the wire ended off the back of the hand, not to give me problems at the time of removal of the excess wire.

» *Picture 25*

» *Picture 26*

Here is the finished model; to tie this miniature with others within the same range, a base depicting a typical sea floor has been sculpted.

Now, we move to the baked version!

And the model is finished!

Aside from some small difficulties, the work went smoothly as oil! I even enjoyed it. In all, it took about 50 hours of work (excluding the sleep on the desk and breaks with Ramen!)

I hope that the report was interesting and even useful to someone and I hope to see you all soon ☺

By Marta Ślusarska

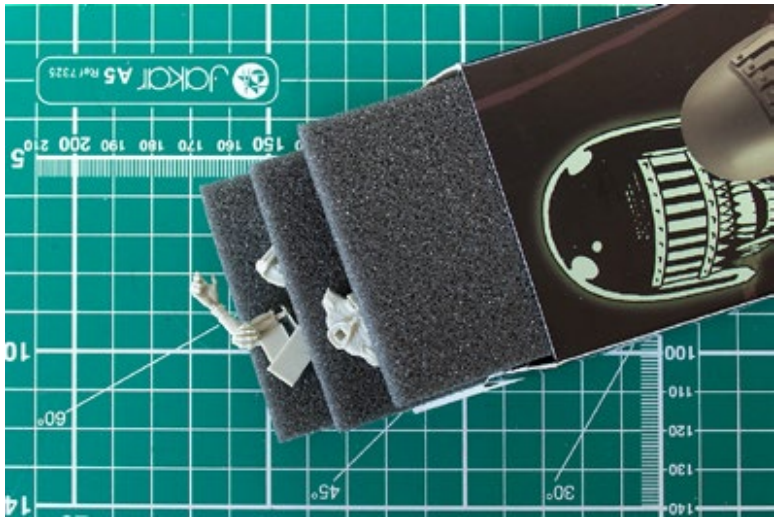
Unboxing Dark World Creations' Judge Death

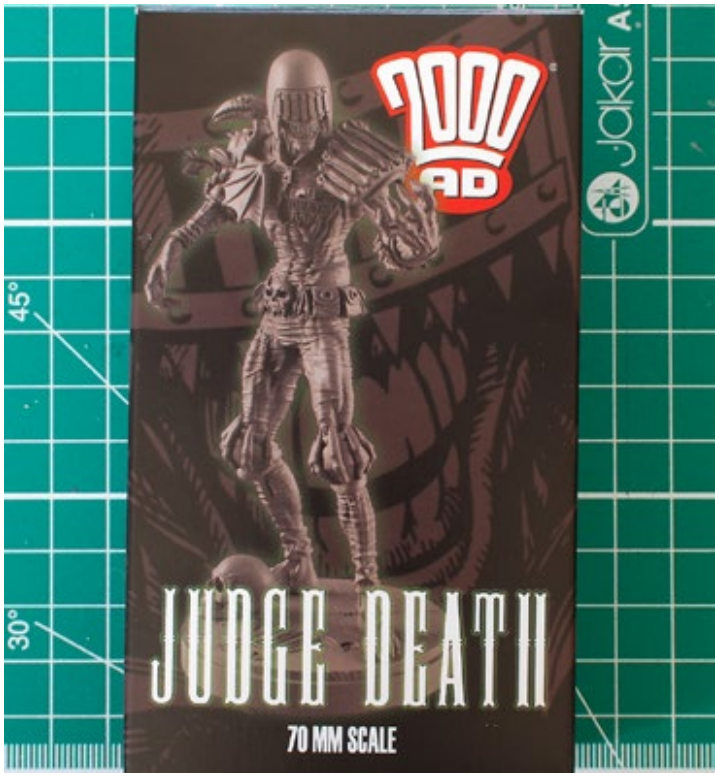
Today, I have for you something fairly new, both in terms of the company that released the mini and the genre. Judge Death made by Dark World Creations as a part of the 2000AD line, portraying characters from comic books placed in this universe. I'd say this is first comic book character in my collection, but to be honest my Gray Army is so vast that I could be easily mistaken☺. Anyway, the mini represents Judge Death, one of the "Dark Judges" (alongside with Judge Fire, Judge Fear and Judge Mortis), who come from another dimension where all life is considered a crime. I must say that I'm not very familiar with the comic books; I just picked up this particular mini because it kind of fits my taste for weird things.

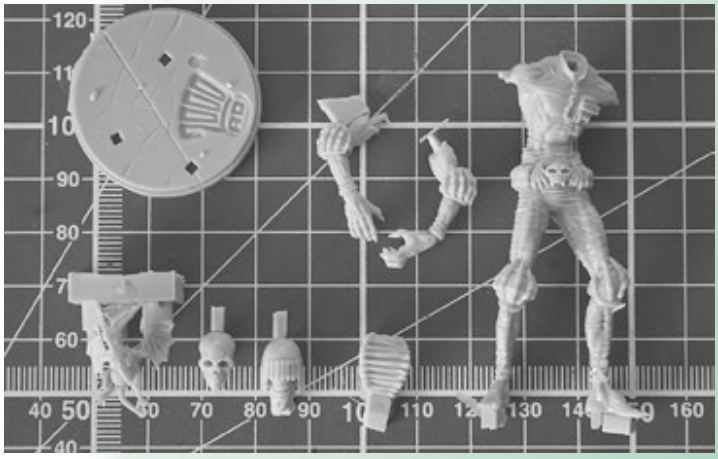
Material: **Resin**
Scale: **70mm**
Price: **£34.80**
Available from:
Dark World Creations
www.darkworldcreations.com

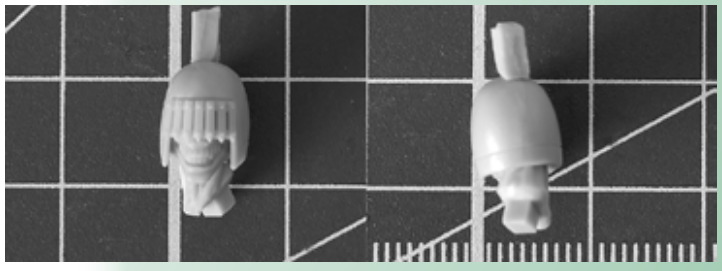
The Box

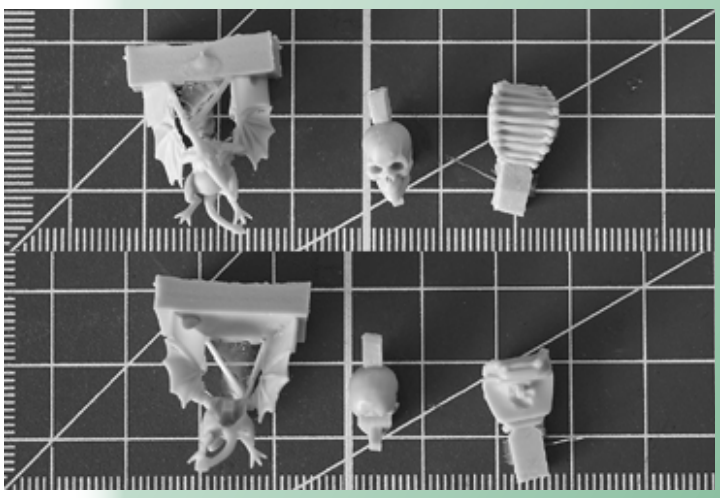
As you can see, the miniature is neatly packed in few layers of foam and cardboard box. Thanks to that, you can be sure all the parts will arrive to you in perfect shape. I know it's not really necessary, but it's a nice touch and the box is a way better way to advertise the company than just a bag with a tiny sticker and name.











Quality of the Cast

It's my first miniature designed in a 3D program, so I wasn't quite sure what to expect, but I must say it's pretty good. All the details are nice and crisp; there are no imperfections you can find sometimes in the deeper recesses of the hand made sculpts — you know, under the belt, or in the armpit or something like that. Everything here is really smooth, and nicely finished. After reading some discussions about traditional sculpting vs. 3D programs, I was expecting a sculpt lacking fine details and sharp lines. Even the picture on the back of the box kind of suggested that (check out the incredible smooth curves on the bird like shoulder pad), but in the flesh it looks really nice and crisp. Of course, there is some general smoothness and maybe the mini lacks some sharp lines, but I'm really pleasantly surprised. I'm not saying that 3D programs will render traditional sculptors obsolete, but it seems to be a valid way of creating interesting miniatures.

The only thing I don't really like about this miniature are the big sprues. I'd prefer them to be in different, less exposed places, but it's nothing that can't be fixed. The surfaces they're attached to are mostly smooth, so cleaning it should be easy, but still...maybe it could be avoided. On the other hand, mould lines are really thin and barely visible.

Assembly

Assembly is easy and straightforward and as far as I can see there will be no problems at all with gluing this miniature. All the parts fit together nicely and every joining point has pins to make sure that everything stays in place. It's especially nice for the shoulder pads — the pins match the holes really nicely and make sure that they stay in exactly right place. Most of the time, there will be no need to mask the joint lines as they're either hidden or really nicely fitting together.

Overall Opinion

Like I said before, I do like weird/unusual miniatures, where conventional beauty is not really a decisive factor. A character like Judge Death is exactly the type of mini I'd pick up and as you can see, I did. I'm pretty sure it will look nice in my collection next to all the other weird things I bought along the way. If you (like me) enjoy this kind of miniature or the universe Judge Death comes from, this will be a nice miniature for you.

If you have any questions regarding this project, email us at terrain@figurepaintermagazine.co.uk. Marko will do his best to answer these questions in the next issues of the FPM.

MALIFAUX

A story of a gaming board

By **Marko Paunovic**

This issue will mostly be Ana's issue. She's done loads of work on various bits and pieces that we'll be using later on in the build. Beside converting and painting those minis, she's done an extensive search of the internet to find various artwork that will help us with the detailing of the modules as well as painting them. Andrija has done a quick tutorial on how to make one use moulds, useful for making dioramas and one off bits. Me, I got married. But I did manage to put together a small review of some of the Modelmates products that I'll be using for weathering in the latter stages of the build; so without further ado, Ana!

NECROPUNKS – Review and Painting

Necropunks are Resurrectionist minions created out of spare body parts and machinery. These small, grotesque combinations of flesh and metal make quick and resilient servants for any Resser master. I painted three of them to embellish McMourning's morgue; two to be thrown into cages and one to be lying senseless on a slab.

The Necropunk clamshell pack contains three metal Necropunks, three 30mm round lipped bases and three first edition stat cards. So far these are the only three sculpts of Necropunks released by Wyrd.

The three miniatures are all different, each demanding a different amount of assembly that mostly consists of attaching a number of limbs. Unfortunately for me, these had lots of flash, and mouldlines in places difficult to access. This

made the prep stage a nightmare, but perhaps I'm just whining because I have become spoiled by the new plastics (mouldline-wise). I left out some of the spiky parts so that the Necropunks occupy as little space as possible. For the one on the slab, I chose the sculpt which was already nearest to a lying pose. It was the one without a hood, which that was a bonus; to stress his being unconscious, I sculpted his eyes closed. I clipped off his enormous metal hand replacements and twisted his limbs a little to pose him better. When all the gaps and such were fixed with Green Stuff, the trio were given a coat of watered-down liquid Green Stuff.

After priming, I gave each of them a coat of Vallejo Desert Yellow with a bit of black mixed in, and then washed them with Citadel Agrax Earthshade. This provided the basecoat and first wash for their greenish, rotten skin. My next step was painting all their trousers blue, the few metal bits a metal colour and their hoods and some other details dark brown. These parts got a Nuln Oil wash for shading. After that, I just layered a couple of highlights on all the different areas. I spent some extra time picking out the detail on their faces. As a finishing touch I added a reasonable amount of gore.

Planning Top Tip

Brick Joint Filler by Modelmates

One of the effects I got recently was Modelmates' Brick Joint Filler. It's a cool effect that has a recommended retail price of around 7 GBP for an 18ml bottle. Quite expensive, but I managed to find a store in Germany (Battlefield Berlin) that has various Modelmates stuff and has quite reasonable prices (around 3-4 Euros per bottle). It's also available from MDP in the UK.

Anyway, the bottle says that it should be applied straight out of the bottle with a brush without diluting. It can be tinted using their Mud Brown for colour (another bottle that costs about the same). Once dry, the areas can be wiped off with a damp cloth or a cotton bud. I followed these steps as instructed. Beforehand I painted the brick area with various orange colours and washes. I then applied Brick Joint Filler, wiped it off and added green washes and glazes.

It contains alcohol and smells a bit funny, so use in a well ventilated area. It is highly flammable and contact with skin and especially eyes should be avoided.

MISS STEP – Review and Painting

A bit of converting this month! I used Miss Step, Wyrd's plastic limited edition figure from last year, to make an automaton for Ramos' laboratory. Miss Step is a lady Steamborg, and can be legally used in games of Malifaux as an alternate Howard Langston, an Arcanist Enforcer. She normally stands on four robotic legs, but what we wanted was a legless servitor deployed in the corner and surrounded by steampunk computers.

I armed myself with the plastic sprue, a guitar string, insulated wire, different sorts of plasticard, wooden beads, a pencil, a square 20mm base, some pins, PVA and superglue. I partially assembled the model and mounted it on a stand I made of a small piece cut from a pencil (I took the lead out first). I then pinned that on a plastic 20mm base, and glued one bead in each corner- that's where some of the wires from the servitor's body would go. Then I cut several lengths of wire (different sorts and diameters) and glued them on, leading from the base to holes drilled into the underside of the model . After this, I added Miss Step's arms and the wires sticking from the back of her head. There were meant to be some plastic wires on her forehead and arms as well, but from my earlier experience with Wyrd plastics, these are just not worth the effort. Trying to glue such awfully tiny, fiddly details into place takes tons of patience, and in the end they often break off in transport or during a game.

The next step was to build a little keyboard she can type on. I used plasticard of different thicknesses for the board and pins for the keys. They were meant to resemble keys on a typewriter. The idea came from photos of steampunkified computers I found online. In the end I added rivets to the sides of the base with PVA glue.

I left the keyboard off to be able to reach the front of the model when painting. The undercoat was metallic and then I just went crazy with Citadel washes and Typhus Corrosion. After highlighting the metal parts, I went on to her skin; next, the keyboard and the stand she sits on were painted brown to represent wood. Finally, I glued the keyboard in place and that was it. The servitor is ready to be deployed in one of the lab's corners.

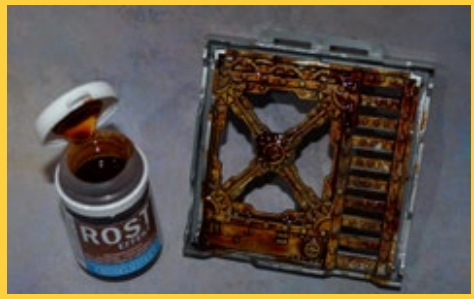
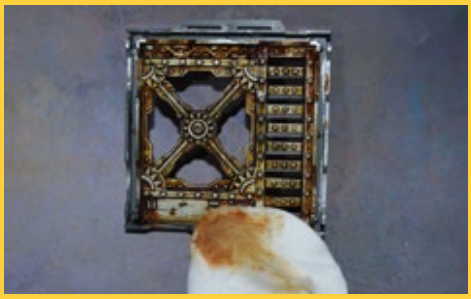
Marko's Lamentations

Modelmates Rust, Green and Blue Verdigris Effects. If you remember, last time I also procrastinated and talked about some Games Workshop products – new technical paints, namely Nihilakh Oxide and Typhus Corrosion and Ryza Rust.

This time, I'll discuss their equivalents in the Modelmates range. As mentioned before, their 18ml bottles come at the RRP of around 7 GBP. Overall, I find them much better and more user friendly than their GW counterparts and if you can find them cheaper than 7 GBP per bottle, I'll recommend them wholeheartedly as I'll explain now.

Rust Effect

Its use is similar to the Brick Joint Filler in that you have to paint your surface, leave to dry, and after matt varnishing it you apply the Rust Effect. When it is dry, you can wipe off the excess effect using a damp cloth or a damp cotton bud. I used a similar method of painting rust on an identical piece of plastic scenery I used for GW's effect in the last issue so you can compare the results.

Blue/Green Verdigris

Again, the application is the same, paint, apply effect, wait for it to dry, wipe off using a cotton bud. As the range of Verdigris effect is not only blue, but has a green one as well, I used two different paint schemes as a basis for the effects. One, to the right of the pic, was more brassy (Brazen Brass and Mithril Silver combo) and the other, to the left of the pic, coppery (Dwarf Bronze and Shining Gold combo). The top part of both colour schemes was done with Blue Verdigris while the bottom one was done with Green Verdigris.

As I mentioned, I like them better than GW because they are simpler to use, more precise and not as messy as GW effects. Thumbs up, Modelmates!

Andrija's Bitz and Bobs

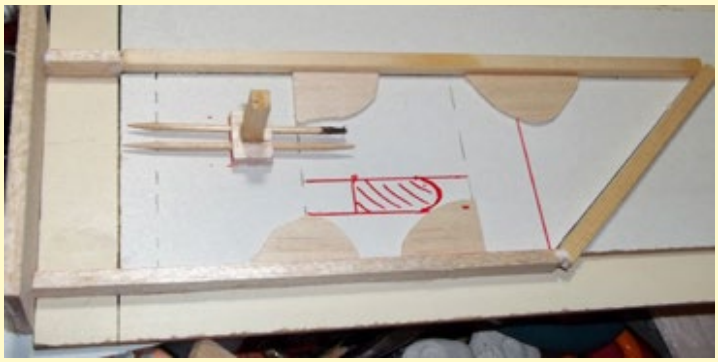
One use moulds

As my farewell text in this series of articles, I'll do a quick tutorial on making one use moulds for your walls, floors etc. As an example, I'll use Marko's Romeo and Juliet diorama he did a couple years back for Iron Painter VIII competition on Wyrd forum.

This is a nifty little way to use plaster for making buildings on your dioramas. Almost always on your dioramas you want a different setting, not to have all your dioramas (or scenic bases for that matter) look the same. So making moulds for multiple casting of the (same) walls from expensive materials like latex milk is not needed.

This is what we came up with. Make a one use mould that will probably be destroyed when you remove your plaster cast. Point is that they be inexpensive and from readily accessible materials like HD styrofoam, balsa or linden slats.

Use HD styrofoam as a base and linden slats or balsa wood as frames for your mould. Pour in the plaster and let dry thoroughly. Remove the plaster cast. If the mould breaks, it's no shame.



Just remember that you are building a negative so left becomes right and in becomes out. As always, if you have any questions about this build, feel free to contact us at Figure Painter Magazine (terrain@figurepaintermagazine.co.uk) and we'll try to answer your questions.

WIN A Free Plinth Every Month

With FIGURE PAINTER magazine

Simply upload an image of your painted miniature to our facebook page and the miniature with the most likes in one month wins a free display plinth from Model Display Products.

courtesy of

MDP model display products

Robot Pigeon PUBLISHING

www.modeldisplayproducts.com

Captain Hastaghzz by
David Pereira Ezcurra

Crusader by Frank Chmyz

Ser Gregor Clegane by Kuan Hua Quah

Isabella Von Carstein by Davide Rainone

Viking Bust by Debakker Luc

Space Wolves Scout by Arkaitz Pérez (A.K.A. -NoH-)

Dragon by Sid Freeman

Dread Maw by Adam Mckenna

Chaos Champion by Janzik

Wild Hunter bust by Nathan Pullen

Ajax by Miniature paintings by Juan

Grimm Burloksson by Lil Legend Studio

Dwarf Gyrobomber by Lil Legend Studio

Dwarf Dragon Slayer by Lil Legend Studio

Firestorm Games

Firestorm Games is an Independant Wargames Retailer in Cardiff, South Wales. As well as the webstore, we have our own bricks and mortar store, a short walk from Cardiff City Centre.

Attached to the store is our gaming area known as 'the Battlefields' which consists of over 35 6"x4" gaming tables, full of scenery for your pleasure! We are open late nights on Tuesday and Thursday and attract a large mix of people ready to play whatever takes your fancy! The Battlefields now also has a fully licensed 'Khador themed' bar, great when playing a casual game against your mates or in one of our regular tournaments or events.

Firestorm Games Ltd

8A Trade Street, Penarth Road
Cardiff, United Kingdom
CF10 5DT.
Tel: **02920 227117**
www.firestormgames.co.uk